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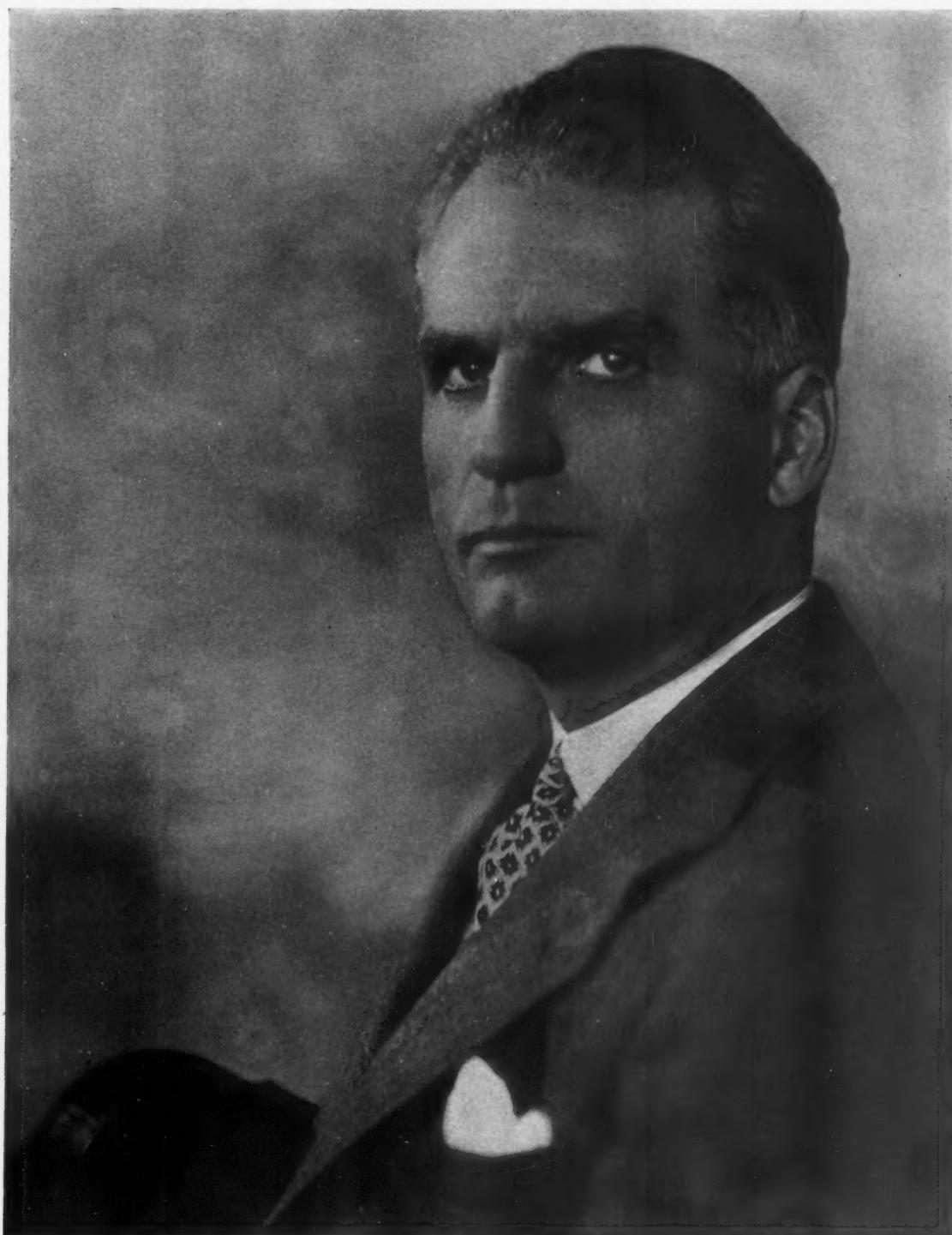
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NEW YORK, SATURDAY, JULY 13, 1929

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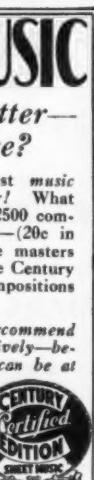
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# MUSICAL COURIER

NEW YORK, SATURDAY,  
July 13, 1929

## American Girl Makes Brilliant Debut at Opera Comique

Monteux Conducts One of Season's Finest Performances—Toti dal Monte, Harold Bauer, Dai Buell, Nikolai Orloff and Horowitz Acclaimed

PARIS.—The brilliant debut of Hope Hampton at the Opera Comique in the difficult role of Manon was a great occasion for the American colony. Not a seat in the theater was empty and the ovation accorded the singer was genuine. Hope Hampton's singing showed very serious training and her acting was full of charm and grace. She had dared to sing Manon in French, and her diction was excellent. Her costumes were exquisite and it is superfluous to add that she looked beautiful. She will next be heard as Mimi in Boheme.

A great stir has been created by the success of Lauri-Volpi, from the Metropolitan Opera Company. His appearance in Tosca at the Opera Comique, which was a veritable triumph, was followed by a no less brilliant performance of Aida at the Opera. The French government has decorated him with the cross of the Legion of Honor, and it is interesting to note that he is the first Italian artist to receive a French decoration, just as Podrecca, director of the famous Marionettes, was the first Italian director to be so honored.

### AMERICAN OPERA SINGERS' ACTIVITIES

Anne Roselle, who with the beauty of her voice and the charm of her personality has won a solid following in Paris, recently left for Dresden, where she will be heard this summer. Eide Norena at present is giving a few performances at Vichy, prior to creating a new role at the Opera in Paris in July. Grace Moore is adding a new role, that of Louise, to her repertory at the Opera Comique. Three charming ballets by Mario Facchinetto, La Victime et le Bourreau, La Ballade du Destin, and L'Histoire d'une Nymphe, were produced here with artists of the rank of Marguerite Beriza. All the works reveal a wealth of melodic invention.

Georges Migot is undoubtedly one of the most inspired and inspiring of modern French composers. A musical of his works was given at the lovely old home of the Comte de Saint Martin, where charming songs, like the disjointed twittering of birds, and several duets between a violin and flute, as delicate and ethereal as wisps of wind-blown clouds, delighted his hearers. Georges Migot himself played some of his piano pieces, which have already been heard and admired in Paris concert halls. It was a rare musical treat.

N. DE B.

Rain, which made the first part of June so dull, was eventually driven off by the hot weather and the "winter of our discontent is made glorious summer by this sun of"

France. In spite of a very great increase in the taxes imposed on concert tickets the public has not been deterred. Concerts have been more numerous than ever, and the general level seems higher than the pupil-concert plane of the concerts of other seasons.

Orchestral concerts are the most numerous of the important musical entertainments, and consequently influence the largest musical public. The oldest orchestra is that of the Conservatoire conducted by Gauthier, and the youngest is the Orchestre Symphonique conducted by Pierre Monteux. The Pasdeloup orchestra under the direction of Rhené-Baton, the Colonne under Pierne, the Lamoureux under Wolff, together with the Straram orchestra and the Poulet orchestra, have all had good audiences this year. Rhené-Baton finds that Wagner is always the strongest attraction for the Parisian public, which will not show the same interest in the brilliant Berlioz or the modern Stravinsky.

### MONTUEUX GIVES DAMNATION OF FAUST

One of the finest performances of the entire season was directed by Monteux in the Pleyel Hall when soloists and a large chorus joined with the orchestra in interpreting Berlioz' Damnation de Faust. The audience was loud and long in its applause, but the laurels were more for the conductor than for the composer. Berlioz, who never was attractive, is now advanced in age.

Several visiting conductors have shared the honors of the season with the seven Parisian conductors. The last one was the German conductor, Oskar Fried, who directed a spirited and excellent performance of both Mozart's E flat symphony and Mahler's Le Chant de la Terre.

### DAYTON CHOIR'S FAREWELL

The Dayton Westminster Choir paid Paris a return visit and gave in the Pleyel Hall

the fortieth and last concert of its European tour immediately before sailing for America. The performance showed the same careful finish as at the first concert in the Opera some weeks previously and proved that Conductor Williamson did not allow sight-seeing in foreign lands to interfere with the serious work of the choir as a musical organization.

A number of Saint-Saëns' friends organized a concert in the hall of the Conservatoire, devoted entirely to his compositions. The program included selections from the operas: *Timbre d'Argent*, *Samson et Dalila*, *Etienne Marcel*, *Phryné*, *Parysatis*, and *Ascanio*. There were likewise various smaller works for piano, violin, and voice. But the public seems strangely indifferent to the

(Continued on page 29)

## Mrs. Talbott to Establish Fund for Westminster Choir School

DAYTON, OHIO.—A revolving scholarship fund for Westminster Choir School is to be established and given a start by Mrs. H. E. Talbott through the money raised by a series of dramatic recitals to be given December 7 to 9 by E. H. Sothern, noted actor-producer. The recitals will be presented in the Runnymede Playhouse, a private auditorium on the estate of Mrs. Talbott, which accommodates an audience of 1,000 persons.

G. A. Lehman, until recently the assistant director of Westminster touring choir, will occupy the position of minister of music at Immanuel Presbyterian Church, Cincinnati, Ohio, beginning September 1. LoRean Hodapp, soprano soloist of Westminster Choir, will make her residence in Dayton but will continue as soloist with the choir during its contemplated tours next fall, spring and summer.

The soprano and G. A. Lehman will conduct a choir school at Lynchburg, Va., commencing July 15. Mr. Lehman will head a school of music at Massanetta Springs, Va., from July 28 to August 4, at the invitation of the Presbyterian Synod of Virginia. Assisting Mr. Lehman will be LoRean Hodapp, Ruth Ingle, Elizabeth Cecil Krueger and James M. Kelley, all connected with Westminster Choir School.

George Kester, Dayton tenor, will make his residence, after September 1, at Mem-



JOYCE BANNERMAN

soprano, who scored an indisputable success at the first Cleveland Music Festival, singing with chorus and orchestra an aria from *La Forza del Destino*, and also a group of miscellaneous numbers. (Strauss-Peyton photo).

phis, Tenn., where he will be choir director at one of the city's largest churches. During a southern tour last winter Mr. Kester presented a program at Memphis and conducted a choir school. The success of his work there led to his acceptance of the new position.

M. E.

## Chicago Musical College Free Fellowship Winners

The winners of the free fellowships offered by the Chicago Musical College for the summer master school were: Helen Kathleen Maley, Minneapolis, Minn., who won the fellowship with Herbert Witherspoon; Robert Long, of Seville, O., and Lillian Knowles of Oak Park, who were awarded fellowships with Richard Hageman; Phil Jorgensen of Lincoln, Neb., Alice Rengstorff of Havana, Ill., Lola Lutz of Fostoria, O., Rosalia Polski of St. Paul Minn., Mary Voorhees of Frankfort, Ind., Mary Landes of Woodbine, Ia., Frances E. Brown of Mobile, Ala., Atha Maude Bright of Haileyville, Okla., Ethel Kane and Sam Raphling of Chicago, who won free fellowships with Edward Collins; Betty Rombaugh of Tulsa, Okla., Christine Wallace and Theodore Pittenger of Tulsa, Okla., Leonard Sorkin of Chicago, and Louis Mertens of Nashville, Tenn., with Max Fischel; Alex Pevsner of Milwaukee, Wis., and Nellie V. Boettcher of West Roxbury, Mass., with Leon Sametini; Zona Hoch of Pueblo, Colo., Helen E. Hurst of Tulsa, Okla., and Harry Melinkoff of Worcester, Mass., with Victor Kuzdo; Peter Jarrett of Honolulu, T.H., and Katherine McClure of St. Petersburg, Fla., with Moissaye Boguslawski; Adelaide Anderson-Sanford of Pocatello, Idaho, Kathleen Hand of Winnipeg, Canada, Emmy Brady of Evanston, and Jacob Radunsky of Chicago, with Alexander Raab; Dorothy Johnson of Honolulu, Ida Lustgarten of Omaha, Neb., Edward Bredshall of Detroit, Mich., and Gordon McLean of Toronto, Canada, with Rudolph Ganz, and Jessie B. Hall, Coeur d'Alene, Idaho, with Charles H. Demorest.

## Opera for St. Louis

It is said that the arena now being built in St. Louis will be released for a brief annual season of grand opera, with the use of local musicians and chorus and featuring internationally known opera stars. It is said the contract covers a period of five years and that St. Louis will endeavor to maintain a resident company.

## Alice Louise Mertens Married

Alice Louise Mertens has just announced her marriage to G. Frederick Clark at Columbus, O., on August 31, 1928.



JEANNETTE VREELAND

who is to be soprano soloist with the Philharmonic-Symphony Orchestra at the Lewisohn Stadium in the concerts of July 17 and 18, when the Beethoven Ninth Symphony is to be performed. Miss Vreeland will again be heard at the Stadium on July 31 and August 1, as soloist in Verdi's Requiem. (Photo by Strauss Peyton).

The production of Aida, on the alternate

# THE COLLEGE GIRL— AND MUSIC

By Justine Smith

[This is an illuminative article, written especially for the MUSICAL COURIER, and setting forth tersely and clearly the attitude with which various types of college girls approach music, both as listeners and students. The author is a graduate of Wellesley.—THE EDITOR.]

The world of music and musicians is held, by musicians especially, to be a select group in the large world-order of things. A musical brand of Calvinism is the faith of musicians, and no one can deny that the greatest composers seem to have been predestined to immortality, despite the unthinking neglect of the un-elect. Still, in a country so large, with a population so varied, it is well to consider some of the remoter points at which the circle of music is tangent to external interests. It is exactly at one of these border points that the American college girl finds herself in relation to the musical world in general.

This young lady, who is told that she is preparing for life, but at the same time feels herself very much alive, does not differ greatly from her countrymen in her attitude towards music. She is at once highly appreciative of entertainment, academically convinced of the real worth of good music, and, for the most part, uncreative. One college girl in a hundred enjoys a symphony as much as she does a "prom." That is to say, she does not feel the same exhilaration from symphonic music as from the irresistible saxophonizing of the "Barbary Coast Orchestra"—Dartmouth's best. This would be true if all the attendant circumstances of a "prom" were left out. It is not only the gayety, dancing, pretty dresses, and engaging partners of a social function that take up her attention; it is also that the actual emotional reaction to the rhythm and orchestration of modern dance-music is stronger than the reaction to Haydn's "Surprise" Symphony. It is not a question of lack of culture, or of lack of aesthetic sense; it is merely that "jazz" is what might be called a more sympathetic medium to most college girls. And "most college girls" includes not only the frivolous "prom-trotters," but also the thoughtful introspective students.

In their attitude toward what we all know as, and call, good music college girls may be divided into three classes. The first is that class which has been brought up in well-to-do homes, where politics, religion, and the arts are part of the family life, and especially of its conversation. These young women attend all the concerts they want to and have time for, and let the matter go at that.

The second class, which is by far the largest, is composed of those who would like to know more about music in order to be able to understand it and talk intelligently about it. They, too, attend whatever concerts they can, and, what is more, generally take a year's course in the History of Music. This course gives them a good idea of chronology and biographical data about composers. In addition to this it is replete with illustrations, of second class execution, and, above all, it provides the industrious student with certain "leaders" on musical topics. "Chopin wrote many beautiful nocturnes when he was dying on the island of Majorca, where he was living with Georges Sand," and, "Bach's many children proved that he was 'prolific in more ways than one'." No one studying this history of music is likely to make the mistake of not knowing that Palestrina wrote church music, Wagner wrote operas chiefly, and Chopin, piano music. Descant and fugues they recognize as old fashioned, and they know, these ambitious scholars, that modern composers have quite a different idea of harmony and rhythm from the classic composers, but just what it is no one seems to be able to tell them. Students of the history of music also know that Debussy founded a new school, Beethoven wrote nine symphonies. They find modern music "odd but interesting," and they generally choose as their favorite compositions Schubert's "Unfinished" Symphony, Liszt's Liebestraume, and Bizet's Carmen. The second class of college girls figures that this ought to be enough.

The third class is composed of those who "major," or "concentrate," in music. Each student studies either voice or some instrument, and along with this takes courses in appreciation, analysis, and theory of music. Individual instruction from competent teachers in vocal and instrumental study is to be had in practically all women's colleges today. The expense is very often extra, but scholarships, funds, and prizes are open to intelligent, earnest competitors.

The courses in theory in two well-known institutions, Wellesley College and Columbia University, cover elementary and advanced harmony, counterpoint, the fugue, the sonata, musical form, and orchestration. The work

is carried on by means of lectures, study of the rules and given illustrations of the rules and by exercises in composition to a large extent. Composition, even of the humblest sort, is in no way limited, and opportunities of music-writing along less scholastic lines are abundantly provided in the operettas, and class and college songs which are so much a part of college life. In this way the rising young Irving Berlins and John Philip Sousas can have their fling, and have been known to produce work of a freshness, which, although mingled with a certain academic flavor, has much to be said for it. It is to be noted, however, that at men's colleges, such as Princeton, where the Triangle Show flaunts its fascinating banner, musical compositions of this sort far surpass that produced in women's colleges. Indeed, the football songs and Alma Mater of Harvard, Dartmouth, Yale and Princeton are frequently adopted by girls' colleges, and used for similar purposes. The verve, enthusiasm, camaraderie, and even reverence, that go to make up a large part of these compositions, are simply not present at women's colleges, or, if they are, are vicarious.

To return to the opportunities for serious study in women's colleges: The appreciative courses deal with the works of individual composers, and according to the allotted time the number of composers and the most outstanding ones are chosen for study. The courses frequently include a biographical study, and point out the relation or lack of relation between the life of the composer and his works; the composer's musical development; his contributions to music; his innovations, technic, idioms, and idiosyncrasies; and a thorough analytical study of his most important works. These courses are highly desirable and valuable. This sort of study is open to young women in nearly all women's colleges.

For concert opportunities the colleges vary according to their locations. For colleges near cities, like Wellesley and Vassar, the opportunities for concert going are the same as those open to "private citizens." College authorities always favor concert going, as it is one of the more innocent pastimes, if nothing else. Music students are often favored with free admittance to concerts of the highest rank. In most colleges, however, there is a series of concerts, provided by the Music Department and open to students at a small expenditure. These concerts are usually given by first-rate artists, who naturally like to favor "seats of culture." Most women students avail themselves of this opportunity. Student concerts, although frequent and perhaps necessary, are not so popular, and are often justly neglected for their inferiority.

Radios and gramophones, meagre as their offerings may be, are by no means barred; but it is true that the majority of gramophone records in college halls, are so-called popular records, and the stations where dance-music is broadcasted are the most in demand.

There is a great lack of women students who subscribe to the philosophy "Vissi d'arte," because these students either go to conservatories or music schools, or work out their salvation alone and free from the cluttering significances of college life. They generally go to Europe, in fact. The creative musician, and the pure aesthete, are practically unknown to women's colleges, especially in the classes that survive the proverbial first year. The attitude toward the arts in general, and music in particular, in the student body of women's colleges, is purely one of patronage.

American education rears neither artists nor professionals, nor devotees. It is, at its best, broadening, scholarly, and enthusiastic. It is, at its worst, utilitarian and dilettante. To sing for the glory of God, or man, or to listen and lose one's self in listening, hearing, feeling, are experiences virtually unknown to the average college girl. At the most, in singing, or playing, or whatever the case may be, she is capable of a cultured competency; and, at the most, in listening, or hearing, she is capable of intelligent trained judgment. Anything further than this she leaves to the Bohemian. She is often moved, seldom transported, never lost!

## Honegger Rides the 1357

A magazine entitled *Along the Line*, published by and for the employees of the New Haven Railroad System contains an article entitled "Honegger Rides the 1357." The article tells of the trip and of an interview with Honegger in which Honegger points out that this was not his first experience of the sort, although it was the first in this country. On a previous occasion he had ridden from London to Peterborough on the Great Northern Railway on an engine called The Flying Scotchman. He was asked what most impressed him on his ride, and his re-

ply was that the thing which most impressed him was the constant miracle which restrains the locomotive from jumping the rails.

Mr. Honegger said that the crew of the locomotive were very kind and courteous to him, and that the "chauffeur" loaned him a pair of goggles. He was immensely impressed by the prodigious and exacting work of the fireman. Asked what musical instrument he thought best portrayed the dominant note of the noise in an engine cab, he replied facetiously: "A locomotive, of course." Evidently, the N. Y. N. H. & H.R.R. and its employees gave a warm welcome to the composer of Pacific 231, and offered him an experience that is rare, to say the least of it. It must also have seemed a rare experience for the engine men to have a musical composer as their passenger.



ERICH WOLFGANG KORNGOLD  
"IN ACTION."

The composer caught by the cartoonist while conducting that electric Jazz Interlude of Leo Fall's posthumous operetta, *Roses from Florida*, in Korngold's orchestration.

## Foreign News in Brief

### NETHER-RHENISH FESTIVAL SET FOR SEPTEMBER

COLOGNE.—The Nether-Rhenish Festival, which should have taken place early in June, has been postponed to Sept. 16-22, and will be held simultaneously with the meeting of the National Society of German Industry (Reichsverband der deutschen Industrie). The proposed program is as follows: Sept. 16, song recital by Maria Ivogün and Karl Erb; Sept. 18, a preliminary performance of the Bach B minor mass, which will have its performance proper on Sept. 20; on Sept. 22, the premiere of Wolfgang Fortner's Marianische Antiphone (with a preliminary performance on Sept. 21). Following this premiere there will be a performance of Beethoven's Ninth Symphony. Sigrid Oenig will be the contralto soloist in both works and will be joined in the Symphony by Karl Erb and Manowarda. E. T.

### A SUMMER SCHOOL OF MODERN MUSIC

PARIS.—A summer School of Modern Music has been opened near Paris by Katherine Ruth Heyman. The courses will last for six weeks—from July 1 to August 10—and will comprise only private lessons. The subjects include New Piano Technic, The Interpretation of Modern Piano Music, Explanatory Lessons of New Russian Harmonic Systems, Modern Orchestration, Contemporary French Harmony, Quarter-Tone Piano Technic and The New Quarter-Tone Harmony. Lessons will be given by Miss Heyman, Ivan Wischnegradsky and Nicholas Obouhouv. B.

### THE SCALA TO HONOR BENEFATOR

MILAN.—The governing body of La Scala is erecting a tablet to Uberto, Duke of Modrone, whose munificence kept the

theater going during periods of extreme difficulty. The plaque will be put up in the foyer. I.

ARNOLD SCHÖNBERG WRITES COMIC OPERA  
BERLIN.—Arnold Schönberg has completed a comic opera whose plot and setting are the last word in modernism. It will have its world premiere at the Berlin Staatsoper on the Platz der Republik. T.

### A FOURTH OPERA HOUSE FOR BERLIN

BERLIN.—Berlin is to have a fourth opera house, Volksoper des Westens, which is being opened in the Wallner Theater by the singer, Carl Stolzenberg. It will begin its season on August 18, with Lortzing's *Die beiden Schützen*. T.

### NEW KRENEK OPERA TO HAVE LEIPZIG PREMIERE

LEIPSIC.—Ernst Krenek has recently completed a five-act opera called *Leben des Orest* (*Life of Orestes*). It will have an early premiere at the Municipal Theater here. A.

### NEW STRAUSS WORK FOR VIENNESE MÄNNERGESANGSVEREIN

VIENNA.—Having recently written a new work for the Berlin Männergesangverein, Richard Strauss has now started on one for its Viennese counterpart. This will be called the Austrian Song (it is on a text by Anton Wildgans) and is arranged for male chorus and orchestra. B.

### CONDUCTORS AGAIN PLAY MUSICAL CHAIRS

PRAGUE.—Georg Szell has been chosen as operatic director of the Prague German Theater, in succession to Hanns W. Steinberg, who has replaced Clemens Krauss in Frankfort. Krauss, on the other hand, is succeeding Schalk as director of the Vienna State Opera. Szell, at present conductor of the Berlin State Opera, is Viennese by birth and created a furore twenty years ago in his native city as a pianistic wonder-child. P. B.



DR. W. OTTO MIESSNER,

composer and public school director, also received the honorary degree of Doctor of Music, conferred upon him by the Chicago Musical College at its recent commencement concert and exercises. Dr. Miessner is one of the most remarkable of American musicians who are applying themselves to the development of public school music. In 1910 he was appointed supervisor of music at Oak Park, a suburb of Chicago. In 1914, he became director of the School of Music at the Milwaukee State Normal School. In 1923-24 Dr. Miessner was president of the National Music Supervisors Conference. As a composer, particularly of music for his own special field, Dr. Miessner has been active. He has written Art Song Cycles for children, and has made numerous contributions to the ten volumes of the Progressive Music Series, of which he, together with others, is editor. Dr. Miessner has also composed an overture, a sonata for piano, etc.

This summer he is again holding a class during the Summer Master School at the Chicago Musical College.



HENRI VERBRUGGHEN,

the distinguished conductor of the Minneapolis Symphony Orchestra, who was awarded by the Chicago Musical College the honorary degree of Doctor of Music at the sixty-third commencement exercises at the Auditorium Theater, Chicago, on June 19. Dr. Verbruggen is an international figure, being known not only as a conductor and composer, but also as an excellent performer. "In honoring Dr. Verbruggen," said Rudolph Ganz, vice-president of the Chicago Musical College, "we are also honoring ourselves. Elbert L. Carpenter, president of the Minneapolis Orchestral Association and Arthur J. Gaines, business manager of the same organization, journeyed to Chicago to be on hand when the musical head of the Minneapolis Orchestra received his degree.

**Eastman School Faculty Announcements**

Dr. Howard Hanson, director of the Eastman School of Music at Rochester, announces changes in the administration and teaching staff of the school for the coming year.

An important administrative appointment is that of A. H. Larson to take over the work of Arthur M. See, as secretary and registrar of the school. As already announced, Mr. See will assume the management of the Rochester Philharmonic and Civic Orchestra and of the Eastman Theater concerts, and will continue with the Eastman School as concert manager and financial secretary. In addition to the general secretarial work of the institution and the work of the registrar's office, Mr. Larson also will have charge of the Placement Bureau and the handling of admissions. For seven years he was one of the registrars of the University of Minnesota, and during the past year was on leave of absence from that university, studying special problems of administration at the University of Kentucky, and doing research for the Kentucky State Bureau of Research.

The Eastman School also announces the appointment of Dr. William F. Larson as assistant psychologist to Dr. Hazel M. Stanton. Dr. Larson has been doing intensive work for many years in this field at the University of Iowa.

In the department of theory Bernard Rogers has been appointed instructor in theory and composition. Mr. Rogers is at present a holder of a Guggenheim Fellowship. His orchestral compositions are widely known, having been played by a member of large symphonic organizations, and also represented on three of the American Composers' Concerts given by the Eastman School. In addition to his reputation as a composer, Mr. Rogers also is known as a music critic and a writer on musical subjects.

An addition to the opera department is Harold O. Smith, as accompanist and coach. Mr. Smith has toured the country as accompanist for many well-known artists and is equipped to carry on classes in song interpretation and in coaching for oratorio and opera. Next year this work will be open to the regular voice students of the school, as well as those of the opera department. This department also plans next season to expand its program to include the production of at least two full operas with orchestra, Nicholas Konrati, an opera singer of wide experience and reputation abroad, having been engaged as producer.

**Ruth Conniston Chosen by Casella as Soloist in His Composition**

Ruth Conniston, New York organist, was chosen by Alfredo Casella as soloist in his Concerto Romano, when it was played for the first time in Boston by the Boston Symphony Orchestra on May 26. The work, which was composed in 1926 and inspired by the combination of the



RUTH CONNISTON,

organist, author and carillonneur, who recently appeared as soloist with the Boston Symphony Orchestra in Casella's Concerto Romano at the request and under the baton of the composer.

brasses with the organ as used in the Bach chorales in Germany, was performed under the baton of the composer, who is guest conductor with the Boston Symphony during the summer.

Miss Conniston holds the degree of Bachelor of Music from Yale University. She studied the organ with Louis Vierne, organist of Notre Dame in Paris. She was the first woman in America to play the famous carillon at the Rockefeller Church, and is at present organist in one of the large New York churches. This gifted young musician also is director of music at Middlebury French Summer School in Vermont, and has a book, *Chants un peu*, on French songs with action, dances, pageants, and so forth, recently off the press. Miss Conniston is well known in musical circles as an organist of splendid talent and musical equipment, as she has had many successful public appearances both in Europe and America, and especially in New York where her activities largely center at present.

**Anna Graham Harris Visits Europe**

A much thrilled young lady is Anna Graham Harris, contralto, and conductor of the Hackensack, N. J., Choral Society. She is making her first trip to Europe. She sailed on the Conte Grande on June 29 and, in the course of the summer, will visit Italy, Switzerland, Germany, France and England, enjoying festival and other musical performances en route. Miss Harris also plans to search out new choral music for the excellent body of singers which she so efficiently and effectively trains.



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"Profoundly sincere, thoughtful and interesting; his touch and style have repose and elegance—keen instinctive mental and temperamental gifts." —*Herman Devries, Chicago Evening American*

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## IDEALISM IN INTERPRETATION

Despite the Universal Trend Toward Showmanship, Audiences Insist Upon This Essential Qualification as Opposed to the Affectations of Theatricalism.

BY MARVINE MAAZEL

It is prudent to assume that the majority of musicians have some principles in common. Who has not heard the familiar expression, "technic is but a means to an end?" However, this catch-phrase deludes many musicians into the belief that they are artists who have attained more than technic, which as a matter of fact, is true only in a minority of instances—the feeling of superiority being prompted and nurtured by natural ego. The expression, used as a ritual, no doubt had its inception in the lesson hour of many students who found it simpler to paraphrase their instructors, than to create their own standards.

Another attribute, freely mentioned, but seldom encountered, is that of simplicity. True unaffected simplicity cannot be wooed, it is nature's gift and is not actuated by wisdom or emotional force. Granted, there are artists before

the public today, who, by ingenious skill, prompted by theatricalism, can simulate simplicity or any effective quality. The successful outcome of these effects is due to magnetism of personality aided by certain abilities, and not to intellectual effort directed toward serious interpretation.

What a variety of deficiencies are masked by theatricalism! One need only glance at the concert stage to realize how generally it is employed. Inability to cope with music whose depths are far beyond their compass, inspire many performers to cover up their lacks with affectations, deliberate poses and even silly grimaces as exemplifying the temperament and inspiration that is present within them. Such charlatanism merits the ridicule it usually evokes.

A selected board of censorship that would eliminate performances by those whose capabilities limit them to medioc-

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rity, would be a boon to musical humanity. Painful as the procedure might seem, in the long run it would save much grief and useless striving—but what a toll it would take!

Idealism is inherent and spiritual; it is animated only by natural impulse born in the true artist. Fortunate is the musician who commands sensibilities so fine that he is enabled to respond to every nuance of feeling communicated by music. Combined with a facile technic that would respond to the mechanical intricacies, and a clear intellect to direct and unify these gifts, his accomplishment would be unbounded.

Personality and individuality are certainly part of the picture. Needless to lure them, for a genuinely artistic performance has personality, the personality of the artist that does not obtrude, but is definitely felt nevertheless. And regardless of the disciplined hours that have been spent in preparation, spontaneity must ever be the master of ceremonies.

Perfection is always just out of reach for the ambitious. Its pursuit is a stimulus. But standards are as diverse as the complexities of human beings. Therefore, it is only natural that some reach the complacent state of self-satisfaction sooner than others, and only the ultimate result tells the tale.

It is obvious that those possessing more acute self-criticism, tempered with intelligence and zeal, triumph in greater attainment, for these qualities are the handmaidens of great art.

Progress is self-limited. When a musician is no longer introspective and ceases to interest himself in seeking deficiencies, then has he stifled his progress, for he has reached the point of self-endorsement. Improvement has no restrictions. If an artist strives for perfection and pauses only to reflect upon his standards, his growth is illimitable.

Normally the average child can be assured of a good mechanism, provided he has application and is directed by a competent teacher. On such a foundation must his musical progress be built. And, furthermore, practically by himself.

Therefore it is imperative that self-reliance and self-analysis be stressed after the necessary fundamentals have been taught, in order to influence self-development. In many instances, however, students lacking in decided strength of will and strength of purpose may do themselves irreparable harm by continuing "on their own" too soon. Unquestionably, musical development accelerated by intelligent self-training is more secure than that which depends upon the criticism of others.

Mistakes will be made. But through them knowledge grows. Experience never fails us as a teacher, but, on the contrary, inspires independent thought.

Many young students retard their progress by reason of imitation. True it has its virtues, but only in a limited degree. Its danger lies in the adoption of affectations prompted by insincerity. The poseur is a familiar figure. Is it not surprising to note the number of capable musicians who distort their performances by studied posturings?

Only when every thought and action is directed by sincerity and concentrated only upon the message of the composition to be interpreted, will the zenith of idealism in music be reached. Its approach is through reverence, never by theatrical effect.

### First Edwin Hughes Master Class Recital

The first Wednesday evening recital of the series now being given in connection with Edwin Hughes' Summer Master Class took place on July 3rd. The program consisted of the Bach Partita in C Minor and the Beethoven Sonata Op. 31, No. 3, played by Marvine Green; the Mozart Concerto in A major, played by Marion Engle, and the Schumann Concerto, played by John Crouch.

Miss Green, who has been heard in previous summers as a Bach player on Edwin Hughes' programs, gave a clear and interesting performance of the difficult Partita. From the opening chords in the Sinfonia, to the close of the sparkling Capriccio, it was evident that she has a fine command of her Bach. The tender Sarabande was exquisitely played and the Rondo and Capriccio brought the entire suite to a brilliant rhythmic close. Miss Green succeeded in pleasing her audience equally well with her romantic interpretation of the Beethoven Sonata.

Miss Engle's playing of the A major Concerto of Mozart showed particular sympathy with that composer's idiom. The Reinecke Cadence at the end of the first movement was especially well done. The slow movement was suffused with lyric beauty and the finale was sparkling with good humor.

The program was brought to a close by a poetic and convincing performance of the Schumann Concerto by John Crouch. Mr. Crouch made his New York debut in Town Hall on February 4th and was acclaimed by the New York press as one of the most important of last season's pianistic newcomers. He will make a tour of Europe this fall playing in London, Amsterdam, Berlin, Vienna, Munich, Paris and other cities, and returning to America in January, 1930, for further concert appearances in this country.

Edwin Hughes was at the second piano for the Mozart and Schumann Concertos. An audience that completely filled the spacious studios showed its approval of the splendid work of the young artists presented, with enthusiastic applause. Mr. Hughes' master class this summer numbers among its students pianists and teachers from twenty-six states, the District of Columbia, Cuba, Czechoslovakia and Canada.

### Alsen and Patton for Philadelphia Civic Opera

The Philadelphia Civic Opera Company announces the engagement of two more noted artists for next season. Elsa Alsen, German dramatic soprano, of the Chicago Civic Opera, who is a favorite with Philadelphia audiences, will appear as guest artist in several German productions, while Fred Patton, popular baritone of the Metropolitan, also has signed a contract with the Philadelphia company.

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## Politeness—A Slogan Well Worth While

This is the slogan which John J. Carrick and his corps of high powered salesmen of the Chicago Civic Opera Company have adopted, and that it brings large returns is evidenced by the fact that at the present date over six hundred more seats have been sold for the coming season than there were at the opening last year.

Mr. Carrick is essentially a business man, and has been associated with Samuel Insull in the public utilities as electrical engineer. Just prior to joining the executive forces of the Chicago Civic Opera he was in the investment department of the Public Utilities, and therefore is well qualified for his present position. Mr. Insull's opinion that in an argument "his customer is always in the right" holds good with Mr. Carrick, and it is one of the angles that is bringing success to his department. Mr. Carrick has made a deep study of the selling phase of the amusement problem, and says that while managers complain of poor business, it is lack of politeness on the part of the men in the box office which has brought about the present situation. "Naturally there are two sides to every argument, and the man in the box office certainly does get "fed up" on the thousand and one foolish questions which are continually propounded and which he is expected to answer. At the same time, there is the customer's end of it, and the man who is spending his money for tickets is at least entitled to courteous treatment."

For the past few years it has been the custom of the officials of the Chicago Civic Opera to sell all seats from the box office, and this is a rule which is strictly kept, but it took the public some little time to get used to it. Mr. Carrick told us a very interesting experience along this line which one of his salesmen had when he called at the office of a prominent man in Chicago to sell him subscription seats. On being shown the chart the man in question, whom we will designate as Mr. W., refused scornfully and said, "I wouldn't have those, not in such a location; my broker can do much better for me than that."

"Pardon me," said the salesman, "but I do not believe that he can, and to back up my statement, I will wager \$20 and here is the money. Now, if you can get the tickets you get the money; on the other hand, if you fail, you and your friends (indicating two men who were with Mr. W. at the time) will each take two subscriptions." Next morning Mr. W. called his broker and asked him to get two subscription seats, in the desired location for a certain evening, adding, "I do not care how much it costs." To his surprise the broker said that nothing could be done, that he was not able to handle any opera tickets. Mr. W. and his friends made good on the bet and the result was six tickets sold.

"There are many such experiences that are told us by our men," said Mr. Carrick, "but the public is beginning to find that when they visit our sales department they are accorded all courtesy, even if it is a matter of the cheapest seat in the house, and the result has been a steadily mounting sale in the past two years."

Mr. Carrick, who, fortunately for us, did not realize that he was talking for publication, also voiced it as his opinion that any entertainment appeals much more strongly to the eye than the ear. "Music is for the small minority that understand and love it, but entertainment is for everybody." He quoted the lowly movie as having been a great factor in the present discrimination with which all amusement is treated. "If you go to a movie," said he, "from the manager down to the humblest employee you are accorded all courtesy and made to feel that the management appreciates your patronage. Then in the large moving picture palaces the ballet has been brought to such a fine art that the public expects and really demands that the ballet be above par. We are making an innovation this year in putting on a corps of the best ballet dancers obtainable under the direction of one of the great ballet directors of the time, Lawrence Novakoff. With him at the head we plan to establish a school where young Americans may be trained for the opera and which will naturally give us new material whenever we need it. There is a radical revolution in the radio, movies, etc., and it is quite time that we also fell into line. Twenty years ago no one would have believed that an electrical engineer with a corps of regular salesmen could have sold out an opera house, but we are doing it now. Mr. Insull has always believed in serving the public, and it is his wish that the same service be given to opera goers. Opera is not all confined to the prosperous classes; I have a case in mind where an elderly woman, living over a stable and helping to educate her son, bought

subscription seats each season out of her meager resources, and we have many others in the poorer walks of life."

Outside of the opera, Mr. Carrick is a naval enthusiast; he served in France during the World War, is a lieutenant Commander of the U. S. Naval Reserve, and also executive officer of the Fourth area. One night each week, busy as he is, is spent in training, and at least fifteen days each year in sailing. Charming in manner, with a geniality which brings response, he is the right man for the position.

### Papalardo Purchases Long Island Place

Arturo Papalardo, whose studio is in New York, former conductor with Gallo, Hammerstein and Aborn Opera Companies and head of the Opera Department of Peabody Conservatory, under the late Harold Randolph, purchased a house and more than an acre of land on Huntington Bay, at Centerport, L. I., recently, for the development of a summer music colony.

The plans call for the erection of a large music room and separate bungalows in the woodland that is a part of the property. These buildings, for the use of the colonists, will be ready for occupancy by the summer of 1930. Tennis courts will be laid out and the close proximity of the property to the Bay will provide fine bathing and water sports.

Arrangements have been made for the use of the main building for studios this summer, however, and temporary

living accommodations for students have been secured in the neighborhood. It is believed that the Centerport Music Colony will prove ideal for the combination of summer sports with the necessary seclusion for study, because of its location so short a distance from New York City.

Maestro Papalardo will teach at his New York City studio on Monday, Wednesday and Friday of each week throughout the summer. The balance of the time will be devoted to the Centerport Studios.

### Frank S. Butler to Do Copying, Transposing and Extracting This Summer

Frank S. Butler, New York pianist and teacher, intends to use his spare time this summer in copying and transposing musical scores for artists desiring work of this character. Mr. Butler has done this work for many years, and lists among his clients such personages as Ernest Schelling, Mortimer Wilson, Albert Rapaport, Redferne Hollinshead, the Charles H. Ditson Co., etc. The following extract from a letter received by Mr. Butler from Redferne Hollinshead, tenor, will illustrate the calibre of work prepared by Mr. Butler: "I wish you to know that I am particularly pleased with the neatness and beauty of your musical script, and hope to avail myself very frequently in future of your help, in this respect."

### Betty Tillotson in New Office

Betty Tillotson removed her offices on July 1 to the Seventeen Seventy-Six Building, at 57th St. and Broadway.

## "An Aristocrat of the Violin"

# SAN-MALO

A Prophet With Honor in His Own Country  
All Panama Greets Him

### (1st Concert)

THE STAR AND HERALD, PANAMA, R. P., TUESDAY, APRIL 23, 1929.

### PACKED THEATRE GREETS LOCAL VIRTUOSO

The largest and most enthusiastic audience gathered at the National Theatre in many years last night, paid a magnificent tribute to a youth who left his home here fourteen years ago and returned acclaimed as one among the three or four best violinists of the world.

Alfredo de San Malo, who has had the distinction of reaching the almost impossible height of the musical world while still in his early youth, last night displayed before his countrymen that

artistry which made him deserving of his envied position as a world renown virtuoso.

The throng before which San Malo triumphed may not have been as high-strung and musically cultured as those which acclaimed him in Vienna, Paris and other great cities of Europe and America, but it was surely just as enthusiastic and appreciative.

San Malo last night impressively demonstrated that of the characteristics which have consecrated him as a virtuoso are a purity of execution, a full tone and a finished technique, not to mention delicacy of feeling and an intelligent power of interpretation. His inborn modesty, which makes his personality as attractive as his virtuosity is inspiring, was also appreciated.

Hours before the performance was

scheduled to begin last night, not even standing room was left at the theatre; in fact, the house was a "sell-out" forty-eight hours after tickets were placed on sale and only tickets for standing room were available yesterday. The highest officials of Panama and the Canal Zone, including President F. H. Arosemena and the members of his Cabinet and the Governor of the Panama Canal, and society's most salient members were among those applauding San Malo, an ovation that was shared also by Ralph Angell, his accompanist, who came in for a large amount of well deserved praise.

Before sailing for Venezuela, San Malo will give a second concert at the National Theatre next Saturday, for which another good program has been prepared.

### (2nd Concert)

PANAMA AMERICA, SUNDAY, APRIL 28, 1929.

### San Malo Is Again Greeted by Packed House at National

Sincere Applause Given Panamanian Artist at Brilliant Recital

Before another packed house at the National Theatre, Alfredo San Malo presented a brilliant recital last night in his second program since returning to the Isthmus recently.

Spontaneous and prolonged applause greeted each selection executed by the master violinist, the audience responding warmly to the well balanced concert. The third movement of Mendelssohn's Concerto, "Allegro Molto Vivace," was especially well received, and San Malo was not allowed to retire until he had satisfied the audience with an encore.

Last night's recital was the final appearance of San Malo in Panama during his present visit, as he intends to leave for Costa Rica Wednesday.

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**Rozsi Varady Wed to Joseph Anthony**

A June wedding of international musical interest was the marriage of Rozsi Varady, Hungarian cellist, to Joseph Anthony, American author and editor, which took place in Mount Kisco, N. Y., at the home of Mr. and Mrs. John Henry Hammond, well known New York patrons of music.

Miss Varady has been heard in America for the past three years as a concert cellist, and has been accepted by the musical public as one of the foremost woman cellists of the



ROZSI VARADY

day. Born in Hungary of a family long eminent in court circles, she studied under the foremost European masters, and was a child prodigy at an age when most girls are still playing with dolls. As the favorite pupil of Popper she has been one of the feature artists of the great Salzburg Festival for the past three years, and an idealized portrait of her, in colors, is used all over Europe as the official poster of this great festival. She has recently become an American citizen.

Her husband, Mr. Anthony, is an American of Hungarian ancestry. His most recent novel, *The Golden Village*, deals with life among Hungarians in America. He lives in New York City, where he is the editorial head of the Cosmopolitan Book Corporation.

Attendants at the wedding included John Erskine and other prominent literary folk, as well as a representative group of musical and social celebrities.

Mr. and Mrs. Anthony sailed on the Homeric immediately after the ceremony, to spend the summer in Europe. Miss Varady will have her usual crowded schedule of summer concerts in England, Germany, Austria and Hungary, and will return to America for the opening of the musical season in October.

**Stradivarius Quartet to Give Mannes School Series**

The Stradivarius Quartet of New York will give next year's series of chamber music concerts at the David Mannes Music School on six Sunday afternoons. The Lenox String Quartet, whose first violinist, Wolfe Wolfsohn, goes to the new quartet, assisting artists, and Leopold Mannes as lecturer, presented this year's series, which ended in March. The Stradivarius Quartet has two members of the Flonzaley Quartet, Alfred Pochon and Nicholas Moldavan, with Mr. Wolfsohn as first violinist, and Gerald Warburg, cellist. Leopold Mannes again will preface the programs by an illustrated talk on the works to be given, and notable artists will assist in chamber music works outside the string quartet literature.

These concerts, which are primarily for the student body and included in all full courses, are also open to one hundred subscribers.

**Morgan Trio in Demand**

The Morgan Trio has been playing a great deal lately in Paris. May 12 they gave a program at Ried Hall for the United States Students' and Artists' Club when they received an ovation. The program included a new trio by Herbert Bedford of London (his wife was Lisa Lehmann) called Hamadryad, which is considered well worth

while, rather modern and finely arranged for harp, violin and piano. May 27 the trio played at the Sorbonne, and on June 6 Virginia Morgan gave a harp recital at Salle Erard, Paris, after which the trio went to London.

Marguerite Morgan, pianist, has been engaged to play with Monteux and his orchestra in Paris next season.

**Macmillen to Head Violin Department at Ithaca Conservatory**

The Ithaca Conservatory and Affiliated Schools announces the engagement of Francis Macmillen, distinguished American violinist, to direct the violin department and conduct master classes during next season, this in conjunction with Mr. Macmillen's transcontinental concert tour and by special arrangement with his manager, the Concert Management Arthur Judson. This announcement is in keeping with the well-known policy of the Ithaca Conservatory to engage outstanding artists and teachers for its faculty, and is creating much interest in musical circles.

Mr. Macmillen's public career dates from the memorable occasion when he was declared the laureate of the Brussels Royal Conservatory, a victory which carried with it "first prize with the greatest distinction" and also the \$5,000 Van Hal prize, the first and only time such honors had ever been won by an American. Mr. Macmillen's international appearances since then have placed him in the front rank of American violinists, and, as aptly expressed by a leading critic, "Macmillen is one of the reasons why these United States do not need to look abroad for their violinists."

Associated with Mr. Macmillen as his assistant at Ithaca will be William Coad, Australian violinist and artist-teacher. Mr. Coad has had wide experience in teaching and also orchestral conducting, and in connection with his teaching he will have entire charge of the Conservatory Symphony Orchestra, which gives several concerts annually.

It will be recalled that at one time Sevcik and Cesar Thomson came to America as members of the faculty of this school. Last year Oscar Ziegler became director of the piano department, and Adolph Pick of the violin department. Mr. Pick has since resigned and is leaving Ithaca at the close of the summer session. Another recent an-

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nouncement of interest was the affiliation with the Ithaca Institution of the Westminster Choir School, of which Dr. John Finley Williamson is the head, this taking place July 1.

**Arthur Wilson Studio Notes**

The performance of Handel's *Saul*, at Wellesley College Baccalaureate, Sunday evening, June 16; under the direction of Randall Thompson of the faculty, was said by Alfred H. Meyer of the Transcript to be probably the first in this country. At least the records of the Brown Room in the Public Library do not indicate another. Of the four solo parts two were taken by representatives of the Arthur Wilson Studio of Singing in Boston. John Percival, baritone, had the colorful part of *Saul*, and Bob Redden, tenor, on six days' notice, sang the music of Jonathan and the messenger.

Dorothy George, mezzo soprano, was soloist on May 21 at a concert at the Ithaca Conservatory, her program including songs and Malipiero's *Princess Ulalia*, conducted by Joseph Lautner of the faculty. The Ithaca Journal-News praised her "rich tones, faultless diction and artistic delivery."

**The New Carnegie Hall Organ**

The great organ, which, as has already been announced, is now being installed in Carnegie Hall by the firm of Kilgen, which has been building organs since 1640, will offer the player an almost unlimited variety of tonal possibilities. It will consist of five parts—Great, Swell, Choir, Solo and Pedal. The main instrument has seventy-five stops and the echo organ, twenty-eight. The latter will be placed in a large chamber at the rear of the dress circle, whereas the main organ will be placed behind the grills in the pro-

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scenium arch. There will be four banks of keys, and the echo organ may be played from any one of the four. It is to be entirely electric and power will be supplied by a forty horse power electric motor. Pietro A. Yon has collaborated with Alfred G. Kilgen in designing the tonal scheme of this great instrument.

**Caroline Beeson Fry Pupils in Spring Recitals**

Early in May Caroline Beeson Fry announced a series of solo and group recitals to be given at her New York and White Plains studios. The series proved exceedingly successful and brought out some features which were unusual. One of these features was the fact that professional, semi-



© Bachrach CAROLINE BEESON FRY

professional and amateur singers gave the programs. Another of the features was that the choice and arrangement of the programs was largely that of the pupils themselves, a plan conceived and carried out by Mrs. Fry in order to give her pupils experience in the making as well as in the presenting of programs. Still another feature of importance was that the programs consisted to a great extent of groups of unfamiliar, or at least unacknowledged, songs and arias.

The pupils scheduled to appear in solo recitals were Luis Alberto Sanchez, Henry Ebeling and Ernest Pizzutello, tenors; Elizabeth Hunnewell, Margaret Conant Hall and Marie Salabert, sopranos; Norman Gerhard, bass, and William Mercer, baritone. A costume recital was given by Jessie Dougherty, James Holden, Mildred Payne, Leonice Hunnewell, Elliott Stiles, Margaret Wyckoff, Elizabeth Norvig, Svea Plehaty, Lucile Revere, Helen Baché, Frances Baker, Emma Lawson, Hazel Schwarz, H. Alton Chaffee, Hilda MacDonald, Esther Williams and Stanley Hunnewell. The final program on June 25 consisted of a quartet and solo program by Mildred Payne, soprano; Katherine Hudson, contralto; Earle Core, tenor, and Hillman Hunnewell, baritone. Brahms' *Lieselieder*, op. 52, with four-hand piano accompaniment, was the feature of this recital. The accompaniments for the various programs were played by Mrs. Fry, Leonice Hunnewell, Laura Schmid and Richard Gore.

The artistry of Mrs. Fry's pupils is of a high order, and the series attracted large audiences.

**Schumann-Heink to Sail**

Mme. Schumann-Heink will sail on the SS. Albert Ballin from New York on July 20. She has been conducting a master class in Kansas City.

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### Vienna

#### In Tosca

The gods do not appear singly, just as in Schiller's poem. Hardly had Toscanini "the great" left Vienna, when Gigli "the magnificent" is with us. Gigli is the real successor of Caruso. To be a real tenor one must sing like Gigli. What an enchanting timbre! How effortless and full are the tones in every register! Gigli has learnt much. That fact is evidenced in the mellifluous yet robust, lyric yet heroic, free and noble-toned voice. The brilliant silver-toned Gigli voice is as precious as was the darker tinted gold of Caruso. Repeatedly Gigli's tenderness and pathos, his mellow and effortless middle register remind one of Caruso's magic. Also he has the same beautiful evenness of scale and perfect breath control. Like Caruso he does nothing for effect; he keeps within the frame of the dramatic picture, and is an ideal ensemble singer. Gigli captivates us with a genial warmth, a noblesse and grace which are undoubtedly part of the nature of the man himself.

—*Neue Freie Presse*, June 5, 1929.

### Budapest

#### In La Boheme

At the Stadthaus Beniamino Gigli concluded his guest performances. It was the last night in May and the hearts of his listeners felt the hypnotic influence of a voice that blooms as does the beautiful month of May. This glorious tenor aroused the greatest enthusiasm with his wonderful tones and exquisite musicianship. Here was Puccini's heaven, his sun and his tear-laden atmosphere. As long as there are throats and vocal art like Gigli's, Puccini's music will live. *Each and every tone is perfection, every phrase is fraught with beauty.* His singing offers food for ear, nerves and soul. He exemplifies the acme of Italian vocal art.

—*Pester Lloyd*, June 1, 1929.

manly, and free of that fatal eunuch quality, warm and soulful, the voice is perhaps, most beautiful in the middle register. There are also brilliant high tones that are needed to climax the finales. He has immaculate taste, the enchanting parlance of the Italian school (without its mannerisms), does not seek to dominate but remains well within the ensemble. Gigli's success was great.

—*Zeitung am Mittag*, June 8, 1929.

### Berlin

#### In Concert

He is with us once more, the most enchanting, inspiring, irresistible of the Italian tenors. . . . the sweetness of his cantilena, the incomparable finesse and transparency in ornamentation, the brilliant and effortless high notes, the delightful mezza voce, and the tear in the voice, that rare quality. He sang arias from Rigoletto, Manon Lescaut, Martha, Tosca and Traviata with matchless coloratura; short Italian and Spanish folk songs with droll mimicry and wonderful tone quality. Gigli was feted as only tenors and favorites (synonymous) can be. The audience was in tumult, the artist beamed.

—*National Zeitung*, June 12, 1929.

### Munich

#### In Concert

Beniamino Gigli, the world-renowned tenor, who is a great favorite in America, awakened concert weary Munich from its lethargy and filled the great Exhibition Hall of 4,000 capacity. His Munich debut was a great social event which drew many visitors from other cities; from an artistic standpoint it was a unique experience. Gigli is a God-given singer, in addition he is a genuinely great artist. The richness and glowing warmth of his noble organ, his perfect vocal art and impeccable taste stamps him as a singer the like of whom has not been heard since Caruso. The audience was aroused to a veritable frenzy of enthusiasm.

—*Munchener Zeitung*, June 19, 1929.

### Hamburg

#### In La Boheme

The first of Gigli's guest appearances in the Stadttheater last night was a social event. We heard this distinguished artist two years ago, but since then his fame has spread and today Gigli is heralded in the old and new world as Caruso's successor.

Caruso was a phenomenon of nature—Gigli is a phenomenon of instinctive musicality and natural gifts.

A wonderful, inexhaustible and perfectly disciplined voice characterizes both. Gigli is free of the mannerisms, exaggerations and flourishes that are so often found among Italian singers. His was an achievement in nobility of style, a model of tone and diction.

—*Mittags-Blatt*, June 8, 1929.

### Hamburg

#### In La Boheme

A house packed to overflowing signalized the end of a season which brought few sensations. Beniamino Gigli sang! . . . Gigli, a singer of the most exalted type is the fortunate possessor of a wonderful voice, perfectly cultivated. His tenor is noble, full and

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## Large Audiences Attend Fine Pupil and School Recitals at Chicago

**Chicago Musical College Presents Farce Comedy at Central Theater—  
Brilliant-Liven Pupils Show Well in Final Recital—  
Other Important News**

**CHICAGO**—The final recital of the season of the Brilliant-Liven Music School at Lyon & Healy Hall on June 30 brought out some unusual talent and proved the best program the Brilliant-Liven pupils have presented this season. Unusual talent as well as ordinary talent is carefully trained at this school, at the head of which is Sophia Brilliant-Liven, a brilliant pianist and a teacher of great ability, and Michael Liven, whose violin pupils reflect credit on his ability as a teacher. Among the students heard on this last program, Fannie Homer and Miriam Mesirow were outstanding and played like well trained little artists. Miss Mesirow, who has carried off many contest prizes, is a brilliant disciple of the Brilliant-Liven method of piano playing, and her performance of the first movement of the Beethoven Sonata in A flat major was that of an artist. She has a bright future before her. With Mme. Brilliant-Liven at the second piano, Fannie Homer gave a beautiful interpretation of the first movement of the Mendelssohn G minor Concerto. Among the other advanced students deserving special mention were Rudolph Lapp, who played Turini and Mozart numbers; Jennie Snider, in Bach and Moussorgski numbers; Ruth Deicher, who gave the first movement of the Mozart A major Concerto; Lovetta Magland, who offered Mosseless and Raff numbers, and Faye Segal, who played Hassler and Mendelssohn numbers.

The younger students—Florence Glaser, Jeanette Lieberman, Iris Butliss, Aveah Kogan, Ella Schneider, Ritta Fox and Hyomen Lipschitz—all played well and reflected credit upon their teacher. Evelyn Teitelbaum, Mr. Liven's violin student, played Schumann and Tchaikovsky numbers in a most creditable manner.

### CHICAGO MUSICAL COLLEGE MASTER SCHOOL RECITALS

Central Theater held a large audience for the program given by the dramatic department of the Chicago Musical College on July 2, when Walton Pyre presented his class in *For One Night Only*, a farce comedy in four acts by Robert M. Baker. Lowell West, Allen Downis, Murray E. Wilcox, J. Windsor Forbes, Marian Taylor, Margaret Gyarmati, Onalee Curtright and Lois Heinz and Mr. Pyre took part.

Dorothy Kendrick, a former student of the college, was heard in a piano recital on July 4, when she played a taxing program in most artistic fashion. Bach-Hess, Beethoven, Chopin, Paul Juon, Debussy, Liszt-Busoni numbers and the Schumann Carnival had an excellent interpreter in Miss Kendrick, who was most heartily received by the listeners.

**HANNA BUTLER'S PUPILS IN RECITAL**  
Last week Hanna Butler, the well known voice instructor, presented in recital several of her pupils, including Mildred Boberg, a young girl who is in great demand and who sang with marked ability the Ah fors e lui from *Traviata*. Beatrice Steinke sang the Charming Oiseau by David, revealing a charming personality. Berenice Drangeles gave an intelligent interpretation of Weber's Ocean Thou Mighty Monster. France Forsch was presented in an aria from *La Boheme*. Marjorie Livingston scored in Micaela's aria from *Carmen*. In old Italian songs, Terry Rivet pleased the hearers. Kenneth Dunnick, baritone, sang lieder by Schu-

mann. Arthur Glenn disclosed an agreeable light tenor voice in an aria from Don Giovanni. Ruth Heizer demonstrated in an aria from Carmen that she is good a singer as an accompanist. William O'Brien sang the Prize Song from *Meistersinger*. Mrs. Richard Davis, contralto, sang an aria from Samson and Delilah. The two hits of the evening were the singing of Marjorie Westcott, the ten year old niece of Mrs. Butler, in a lullaby by Cyril Scott, and the teacher herself, who sang the Depuis le jour from Louise and the Strauss Serenade. Aunt and niece were much applauded.

Mrs. Butler is now on her way to Europe, where she will hold another master class in Paris during the month of August, returning to her Chicago studio at the beginning of October.

### THE MUSICAL COURIER IN DUBLIN

A post card from Dr. T. T. Killeen, well known nose and throat specialist of Chicago, tells of finding "a copy of your valuable MUSICAL COURIER of June 8 in the reading room" at the Shelbourne Hotel in Dublin, Ireland.

### CLARE OSBORNE REED'S ACTIVITIES

As director of the Columbia School of Music, Clare Osborne Reed awarded the degrees and diplomas to the graduates at the commencement exercises held in the Murphy Memorial Hall on June 15. Her fine talk to the class was an inspiration to students and audience alike.

Five of Mrs. Reed's own pupils were given the degree of Bachelor of Music. Of these Mark Hallett has displayed unusual gifts and will continue his work with Mrs. Reed in the fall. Frances Biederstadt has already established herself in Deerfield, Ill., where she has a large piano class. Herbert Bergman will be remembered for his scholarly interpretation of the Rachmaninoff Concerto at the Columbia School Orchestra concert at Orchestra Hall. He, too, will do post-graduate work with Mrs. Reed next fall. Vivian Udd has been re-appointed to a position in North Park College, and Dorothy Pulse, a graduate of Lombard College, is working for her master's degree.

The graduation program included a beautiful concert given by members of the faculty of the Columbia School, one of whom was Marie Briel, a member of Mrs. Reed's professional class. Miss Briel and Lester Groom gave an artistic and interesting presentation of Clokey's Symphonic Piece for piano and organ.

### SOPHIA BRILLIANT-LIVEN PUPIL HEARD

During the week of June 17, Evelyn Shapiro, student of Sophia Brilliant-Liven, shone luster upon her teacher and again demonstrated the result of fine training in the daily program she played in the Lyon & Healy artist series. In the Bach Italian concerto, the Scarlatti sonata, the first movement of the Schuman G minor sonata and numbers by Chopin, Liszt, Ravel, Ibert, Liadoff, Glazounoff and Moszkowski. Miss Shapiro gave fine account of herself and showed new strides in her art. Her listeners were most enthusiastic.

### VIOLA COLE AUDET IN TEXAS

Viola Cole Audet is at present on a recital tour through the southwest. On June 16, she gave a piano recital at Our Lady of

the Lake College at San Antonio, and in a program of Otterstrom, Schumann, Grovelez, Liszt and two of her own numbers she scored heavily with her audience.

### CHICAGO MUSICAL COLLEGE NOTES

Henry Maxman, pupil of Leon Sametini, has been engaged by the Minneapolis Symphony Orchestra and will become a regular member of that organization the coming season.

Eunice Steen, soprano, and George Gove, bass, have been engaged by the American Opera Company and will commence rehearsals early in the autumn. Both these singers have already accomplished much in opera, and this engagement is a compliment to their abilities and steadiness of purpose.

More teachers than ever before are attending the summer master school, and enjoying association again with the various master teachers.

Rudolph Ganz is conducting the Chicago Musical College Symphony Orchestra during the summer session, and will give a symphony concert before the season is over.

Lucile Meusel, former artist student of Herbert Witherspoon, is now in Paris preparing new roles for opera after her two successful seasons with the Chicago Civic Opera Company.

Esther Stoll, student of Herbert Witherspoon, is singing leading dramatic parts with the State Theater in Breslau, Germany, where she has made herself secure in the appreciation of the public.

Dail Cox, who is in charge of the school of music at the Battle Creek College, is back in Chicago studying again with Mr. Witherspoon.

Ernest Edwards, conductor of the Bethlehem Glee Club, is again at the college studying with Mr. Witherspoon. His glee club won second place at a recent contest held in New York City.

Much interest has been excited in the Witherspoon classes by the use of stereopticon lantern slides, which he has originated for class vocal instruction.

Wallace Kotter, pupil of Henry Francis Parks, has accepted a position as solo organist with one of the leading motion picture theaters in Sydney, Australia. Mr. Kotter was chosen after an elimination contest which included eighteen pupils from various teachers in the city.

### THEODORE S. BERGEY TO EUROPE

Theodore S. Bergey, one of Chicago's leading vocal teachers, left last week for Europe, where he will spend the summer touring France, Italy, Switzerland, Germany and England.

### BUSH CONSERVATORY SUMMER SCHOOL RECITALS

The series of summer school recitals at Bush Conservatory began with a recital by Leola Aikman, soprano, student of Nelli Gardini, and Eugenie Limberg, violinist, student of Richard Czerwonky, on June 26.

Piano students of Eva J. Shapiro were heard in a piano recital on June 30. Both elementary and advanced students participated.

On July 3, the following students of Bush Conservatory gave a program: Clara Graham and Florence Jacobian, pianists; Dorothy Carlson, Beatrice Burgeson and Erma Rose Wilson, vocalists, and George Swigart, violinist.

On the afternoon of July 6, there was a demonstration by the Curtis Class Piano students under the direction of Helen Curtis.

### AMERICAN CONSERVATORY NOTES

Grace Welsh, of the piano faculty of American Conservatory, presented her pupils in recital in Conservatory Hall on July 1.

Winfred Goodman, soprano, artist student of Carleton Hackett, who is a member of the quartet of the First Baptist Church in

Evanston, Ill., has recently been engaged to appear with the Metropolitan Concert Company in a five-week tour through Illinois and Ohio.

Annabel Comfort, of the class of 1925, is teacher of piano and harmony at the State Normal School, Emporia, Kans.

Wayne Spalding, Mus. B. 1928, artist pupil of Allen Spencer, is instructor in piano and theory at Greenville College, Greenville, Ill.

L. Roubidoux, violinist, former artist student of the conservatory, is head of the violin department at the University of Idaho.

Luther Moffitt, pupil of Adolf Weidig, is in charge of the theory department at the Ypsilanti, Mich., State Normal School.

Marion Potter, who completed the class piano normal course in the summer of 1928, is director of piano classes in the public schools in Warren, O.

### FINE TRIO IN COLLEGE CONCERT

When three such artists as Leon Sametini, Richard Hageman and Alfred Wallenstein join forces and give a program of ensemble music it is a rare event, in which to rejoice. A large audience, assembled at Central Theater on the morning of July 6, for the concert, did just that, waxing enthusiastic after each movement of the trio's and after the Frank Bridge Fantasy, with which the printed program closed. Exquisite performance was given that number and the Haydn Trio in C major and the one in D major by Wolf-Ferrari. These recitals in connection with the Chicago Musical College Summer master school afford students great opportunity to hear in concert or recital renowned artists, who throughout the regular season are too much in demand to find time to appear publicly. JEANNETTE COX.

### Ruth St. Denis and Ted Shawn to Tour Southwest

In their forthcoming tour of joint recitals, which opens in the East on October 14, Ruth St. Denis and Ted Shawn will fill three weeks' time in the Southwestern states under the local management of the Horner-Witte Concert Bureau of Kansas City. Among the cities in which they are already booked to appear during this period are: Tulsa, Okla.; Houston, Harlingen, San Antonio, San Angelo, Fort Worth, Dallas, Tex.; Ardmore, Oklahoma City, Stillwater, Blackwell, Okla.; Emporia, Kans., and Omaha and Hastings, Neb. Later dates include Chicago, Milwaukee, Oshkosh, Waukegan, Madison, Flint, Detroit, Toledo, Cleveland, Syracuse, Newburgh, Harrisburg, Philadelphia and Washington.

Miss St. Denis, who has been on the Pacific Coast since early spring, will return to Denishawn House, New York, within a fortnight, preparatory to appearing with Mr. Shawn and the Denishawn Dancers in three outdoor performances at the Lewisohn Stadium, on August 6, 7, and 8. An outstanding feature in this Stadium program, which will be almost entirely new, will be the first performance of the Deems Taylor symphony, *Jurgen*, with Mr. Shawn filling the title role.

### Barre Hill Cancels Hollywood Bowl Dates

An attack of laryngitis has forced Barre Hill to cancel his entire summer bookings, which include Hollywood Bowl, Redlands Bowl, Baldwin Hour, Atlantic City Steel Pier (guest performance as Escamillo in *Carmen*), a tour of state colleges, Station WLS Chicago, etc. Twelve important dates have been cancelled and ten of them have been rebooked for next season. Barre Hill is now in Michigan resting and will sail for Paris from New York on August 14, returning October 1.

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**Carnahan Heads School of Music in Cleveland**

The name of Franklyn Carnahan stands for an American pianist of the first rank. A pupil of Victor Heineze of Berlin, Maurice Dumesnil of Paris and Alberto Jonas of New York, Mr. Carnahan received excellent training and attained an enviable reputation for himself through a series of brilliant successes. To quote from the press: "The stamp of absolute sincerity and a straightforwardness of style are conspicuous in the playing of this fine pianist. Impeccable



**FRANKLYN CARNAHAN,**  
pianist, and director of the Carnahan School of Music  
and Expression in Cleveland.

technic, a glowing and sensuous tone, a fine sense of proportion, rhythm and profound musicianship are attributes which have combined to aid Mr. Carnahan in his quest for a place among the important and worth-while pianists of the day."

It was with the same "straightforwardness" and "absolute sincerity" that Mr. Carnahan entered upon his work as a teacher and has since shown splendid results with students and demonstrated his right to be classed among the foremost pedagogues of the day.

Mr. Carnahan is director and head of the piano department of the Franklyn Carnahan School of Music and Expression in Cleveland, Ohio, a school whose policy is to develop students from the elementary grades to the artist class, in a practical and artistic way, to be capable and sincere musicians.

Assisting Mr. Carnahan at the school are a group of fine artists and teachers, including Ruth Richardson, Maxine Loehr and Beatrice Kline, in piano; Erik Kahison and Andrew Marsh, violin and viola; Michael Arnestin, cello; Grace Toy Davidson and Edythe Louise Pratt, voice; Grace L. Fraenthal, sight singing; Lois Cheney Chase, harmony; Ida E. Caldwell and Howard van Hardenburg, dramatic art, and Milton G. Niergarth, band and orchestra.

**Olga Halasz Piano Pupils in Recital**

Olga Halasz presented a dozen pianists, and two graduate players with certificates, at her Guild Hall (New York) recital on June 23. Part I contained pieces for pupils of various ages, ending with selections played by pupils respectively of Thelma Vera-Estanol and Gertrude Oberlander; they were Wallace Schwarz, Susanne Wolf, Joan De Cesare and



**OLGA HALASZ**

Ruth Stein. Misses Oberlander and Estanol have been for seven years with Mme. Halasz, and their pupils' participation showed the results of an excellent method, intelligently applied; these were presented with a Teacher's Certificate. Special mention is due Sophie Rauch and Beatrice Riemer, who played a Mozart sonata very well. Miss Riemer's solo (Chopin's Waltz in F) showed much talent, and Miss Rauch played Weber's Invitation to the Dance brilliantly. Lois Dawson and Edna Rosenberg also excelled in their numbers by Schubert, Grieg, Nollet, and Beethoven.

Participants in Part I who deserve mention for they all worked hard on their numbers, were Lillian Sebek, Mathilda

Falcon, Martin Kannengiesser, Anna Changuris, Gladys Lory, Clara Rozett, Bertram Haas and Beatrice Rosov.

**Ideals for a Summer Course**

Walter Spyre resumed his teaching during the summer term at Alabama College, Montevallo, Ala., on June 17. The course will last five weeks and will include private lessons and special classes in technic and interpretation. With the sanction of the College Mr. Spyre is able to carry out certain ideals that help the progress of the student. He believes that first of all the pupil must be of certain grade of advancement either as a player or a teacher, so as to create the atmosphere that a master class should have. Then the student must take the two private lessons per week as well as the classes in technic and interpretation. Furthermore, the expense must be moderate, with no advancement of the winter rates. This enables the students to continue their studies during the winter season and every encouragement is given to follow this plan. Mr. Spyre recommends that teachers be careful about introducing methods and systems that interfere too much with the work done by the pupil during the winter season.

In a short term of five weeks, the greatest skill is necessary on the part of the teacher, that each and every pupil gets just what is essential to start the next season's work. Students often need information regarding the latest ideas on technic and they also welcome new lists of teaching material. Then again, talented young artists need more coaching on their program numbers, having acquired a technical equipment and a certain artistic style.

This is Mr. Spyre's fifth summer as guest teacher at

Alabama College, and the indications are that all past records will be exceeded in both the number and quality of the pupils attending.

**Augusta Cottlow in Illinois**

Augusta Cottlow is paying her annual visit to Oregon, Ill., the home of her brother, Dr. B. A. Cottlow, and his interesting family. Her mother, Mrs. Selina O. Cottlow, is with her and will remain all summer.

Miss Cottlow planned to return East about July 10 and will spend the rest of the summer at the Silver Fox Ranch of her husband, Edgar A. Gerst, at Tivoli, N. Y., and will go into the city one day each week to teach pupils who have come from various parts of the country to avail themselves of the benefit of her instruction during the summer.

**"The Voice of a Century"**

In a criticism of Florence Austral's recent appearance in German opera at Covent Garden, the London Star said Miss Austral's voice is a "voice of a century." This only confirms the comments that have been made by other critics.



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Mme. Schumann-Heink at the Home of Mr. and Mrs. Hughes Bryant, in Kansas City



With Mrs. Bryant, her devoted pupil, in the Music Room of Linger Longer Farm, which adjoins Swope Park, Kansas City.



In the garden with (left) Evaline Hartley, representative of the Musical Courier in Kansas City, and (right) Mrs. Bryant.

KANSAS CITY, Mo., June 25, 1929.—Interviewed by a representative of the MUSICAL COURIER at Linger Longer, the country estate of Mr. and Mrs. Hughes Bryant of Kansas City, Mme. Schumann-Heink, full of vitality, enthusiasm, and love for music, sent a message to the world through the MUSICAL COURIER, that will bring regret to many who are planning to enter a future master class.

"I cannot tell you what the future holds," she said, "but I do not think I shall ever teach another master class. I shall teach. Yes, I love to teach and I love every pupil in my class and long to help them all—each one—but in a master class of five weeks, technically I can do little more than inspire and suggest, so I wish to teach in a different way.

"I do not teach a particular method and

I can only impart a theory in a master class. One method will not do for every pupil because each pupil is individual. Each human being has a different character and must be approached in a different way. Can a mother discipline each child alike? No. Because each child has its own individuality—so with pupils, each is an individual."

"But," Madame was asked, "is not your class invaluable to a student preparing for a career who wishes to have intimate knowledge of the great musicians with whom you have been associated and their work?"

"Ah, yes, but one must be prepared for such a class. I can only say from experience, but this I know,—a good singer must be technically equipped so that the technic is out of the way before one is ready for ambitious songs and opera. The technic of the voice must be so perfect that one can

control the voice under all circumstances, for a professional singer cannot indulge himself or herself but must be ready to meet all emergencies and sing under all kinds of conditions. This is impossible without a good vocal technic.

"One has so much to do to be an artist. One must know languages, the lives and minds of the composers and poets, history, human nature and most important, diction. Oh! How necessary the words."

Madame had much to say about word pictures, color in words.

"You see, the composer of a song, oratorio, or opera, got his inspiration from the words. If the singer has not fully digested the content of the words and how to color and sing them, how can he or she impart the message to the audience? To accomplish all this takes serious thought and time. Most im-

portant of all is love—love for your fellow beings, your art, and love for God. 'Love never faileth.'

"It is a great joy that fourteen of my last year's class returned for this year's and have worked hard during the intervening months. They will succeed."

Perhaps a key to the success of this compelling artist might be found in her answer to the following question put to her by an eminently successful business man, in a moment of serious conversation:

"Don't you ever have the blues, Madame?"

"Yes, I have the blues, but I do not trouble others with them. They were here yesterday and are gone today."

So ended an interview on the brightest of June afternoons in the home of Mrs. Bryant, a patron of art and artists and a devoted pupil of Mme. Schumann-Heink. E. M. H.

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## Artists Everywhere

**Margaret Bean**, pupil of Elizabeth Lyman of Little Rock, Ark., who won the district prize in the young artists' contest, was in New York and sang for prominent musical personages. Her singing of *Je suis Titania*, and of *Come Down, Laughing Streamlet* (Spross) was greatly admired. She has a very high, flexible and expressive voice, and surely is a stage personality.

**The Doric Dancers**, consisting of Diane Hubert, Nellie Savage and Rita Glynde, gave a recital at Wanamaker Auditorium on June 19, dancing to organ numbers played by Dr. Russell and piano numbers by Emil Friedberger, among which were works by Bach, Gounod, Liszt, Strauss, and Mauro-Cottone, New Yorker. The dancers are delightful.

**Amy Ellerman's** season closed with a concert on June 4 at Allentown, Pa., where, beside an aria, a group of solos, and duets with Calvin Coxe, tenor, Miss Ellerman was heard in the Rubinstein Seraphic Song with chorus, conducted by Charles Davis, and accompanied by violin, organ and piano. This is the sixth concert this season that featured this number with Miss Ellerman as soloist. On June 13 Miss Ellerman sang in New York, and June 15 in Brooklyn. June 19 she was heard in Pennsylvania and planned to leave soon afterwards with Calvin Coxe on a motor trip to the Middle West, their twelfth motor trip across the country.

**Leila Troland Gardner** was a delegate, representing the National Opera Club of America, at the Boston Biennial of the National Federation of Music Clubs, and had the honor of being made a life member. Mme. Gardner believes America is fully as musical as Europe; Mme. Von Klenner emphasized this point in various speeches, and received an ovation.

**Konrad Gries**, son of Charles A. Gries, composer and piano pedagogue, was recently pictured in the New York Times, with the caption, "Wins a Scholarship for Study in Germany and France." This is the Naumburg Prize, City College, entitling the winner to spend his junior year abroad.

**Olga Halasz**, and her pupil, Gertrude Oberlander, played Liszt's Hungarian Fantasy and the Arensky Waltz for two pianos, over radio WOR, June 19; the brilliant ensemble pleased many hearers.

**Ann Rosalie Hamilton**, formerly a pupil of Savage, has returned from eight months' study in Italy, where she was heard as soprano soloist at the celebration, The Birth of Rome; at a concert program at the Hotel Constantinople, and as soloist at Dolavoro-Facisti with Salvadori. She was heard in her own recital at Norwich, N. Y., on July 8.

**Grace Hofheimer**, who sailed on the S.S. Cameronia, will visit Ireland, Scotland and England. She will sail home July 27, arriving about August 5 when a busy season awaits her.

**Mrs. Fred B. Ingram**, of Dallas, Tex., concert pianist, will sail from New York on July 26, on the S.S. America, for Europe

where she will spend the summer. Mrs. Ingram was formerly Maidie Watkin.

**Josephine Kirpal**, soprano of the Holland Trio, will spend the summer in the Bavarian Alps, where she will practice new numbers for her concert repertoire.

**Otto Kunst** was guest organist on the Radio Hour, Calvary Baptist Church, June 16, when he played Tchaikovsky's Marche Slave with fine effect, winning recognition on all sides; the young organist has been previously heard on the large five manual organ in the old church.

**Elsa Lehman** sailed on July 4 on the new S.S. Milwaukee, on its maiden voyage to Europe. She will remain abroad until September 15.

**Grace Leslie** will sing again with the Pittsburgh, Pa., Mendelssohn Choir on December 27 in The Messiah. A favorite in the full variety of musical performances whose voice on the air is known to radio fans who listen in regularly on such important hours from New York stations as the Continentals, etc., will have a busy season beginning this fall. Recently Miss Leslie created the role of Lida in the premiere of Cesare Sodero's opera, Ombre Russe, which received its first performance anywhere, on the air from WEAF. The opera was given in its entirety on two evenings and received nation wide publicity. The contralto's assignment was a particularly difficult and important leading role in the production.

The National Association of Organists has arranged with railroads having New York terminals for special excursion rates to the Toronto, Canada, convention, to be

held in conjunction with the Canadian College of Organists, August 26-30.

**Adolph Pick**, leaving the Berne, Switzerland, city conservatory, received fine compliments from the directors for his eighteen years of activity as violinist, teacher and conductor. For the past year he has held similar position with the Ithaca Conservatory of Music, at which, on May 22, he conducted an orchestra concert, playing standard works by Gluck, Wagner, Liszt, and Beethoven. Mr. Pick has resigned.

**Gina Pinnella**, having achieved an unusual success at her initial appearance at the Worcester, Mass., Festival last fall, has been re-engaged for the seventeenth annual festival to be held this autumn. The soprano will sing excerpts from "Faust" and arias on October 4.

**Louise Reid** gave a violin pupils' recital at the Weston Music Studio, Brooklyn, June 7, presenting a program of much variety. Solos, duets and a string quartet made up the program, in which pupils of all ages showed their attainments under this capable teacher. Ruth Gilbert was at the piano; she and Miss Reid will open a studio in Steinway Hall next season.

**Margaret Shotwell** will play in Salzburg with the orchestra on July 29 and at Gastein on July 31. She will be heard at about fifteen concerts in Europe this summer. Her New York recital is scheduled for October 2 at Town Hall.

**Oliver Stewart** broadcasted over station WOR on June 9 and on the 21st over WEAF. June 23 he sang four solos at All Souls' Universal Church, Brooklyn.

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## Goossens' Opera, Judith, Has Successful London Premiere

Göta Ljungberg Effective in Title Role

**LONDON.**—Eugene Goossens' one-act opera, Judith, had its world premiere at Covent Garden on June 25. It was the first time in 35 years that an opera by an English composer has been produced in a "grand" season at Covent Garden. In this case not only the composer but the librettist, namely Arnold Bennett, are English, and those participating in the performance, with one solitary exception, were English too. That exception was Göta Ljungberg, Swedish soprano, who had been selected from among all the available European singers to create the title role.

The opera had an exceedingly cordial and, considering its modernity, even enthusiastic reception at the hands of an audience which completely filled the great opera house and included the cream of all that is intellectually and socially prominent in London at the season's height. Goossens and the singers were called before the curtain a great number of times and the reticent author was made to bow from a stage box. Obviously a "great night." This is Goossens' first attempt not only in opera but in dramatic music of any kind. For a first attempt it is brilliant and entitles one to expectations.

### THE STORY

The story is the simple story of the Bible, told in prose dialogue of semi-Biblical flavor, and the additions, such as they are, are additions of circumstances and theatrical device. There is the conventional companion of the heroine (Haggith); there is Holofernes' Chief Eunuch (whose bearded he-man appearance, terrifying demeanor and robust tenor were puzzling to many); there is an

Ammonite captain who cautions Holofernes' against the Israelites and their God (and gets bound to the stake by way of thanks); and there is the conventional Oriental ballet designed to animate Holofernes' sex-storm before his night with Judith.

The librettist has made no attempt to humanize either Judith or Holofernes, to solve or suggest a psychological problem, or to give a poetic interpretation of this stark, Oriental folk-tale with its primitive religious appeal. Holofernes is a brutal, lecherous bully, too easily duped to deserve the name of soldier; Judith is the sinister instrument of the Deity, bent only on vengeance and unstirred by womanly passions or fears, even at the moment of supreme emotional stress. There are two obvious interpretations—the religious one, in which Jehovah is the real though invisible actor, a version which calls for the big, elemental majestic, style of the Greek tragedy, or the more modern, human, romantic one which permits us to sympathize with the characters of the play. Honegger has chosen the first and achieves something of the intended grandeur by means of chorus and a spacious massive design. Reznicek has tried the latter, making Holofernes his hero and allowing Judith to be swayed by his manly appeal. Thus, while unfaithful to the Biblical implications of heroic sacrifice, he at least makes the erotic incident genuine and convincing.

Bennett in his libretto tends to the first version, but fails to convey the starkly religious note except in the opening prophecy, which, sung behind the closed curtain and

diffused through the house by means of an amplifier, provided one of the most impressive moments of the evening. In the sequel the action, so far as Holofernes is concerned, is brutally bestial, while Judith remains the stern instrument of vengeance even when she is supposed to practice her seductive wiles.

### THE MUSIC

Goossens is essentially a romantic, a painter of beautiful miniatures, a charmer with the more roseate tints of the orchestral palette. For the contemplation of Judith's beauty we have moments of corresponding sensuous beauty in the score. Again, when Holofernes, softened by this beauty, anticipates the joys of her embrace, Goossens gives us a stretch of tone-painting which shows the orchestral magician that he is. Such orchestral interludes as these provide the best inspired pages of the score.

The declamation, dictated by the words (which are in prose), is designed in a harsh, ejaculatory key; the frequent use of reiterated monotone and the rugged character of the melodic line is attuned to the general atmosphere. The tension and excitement are maintained from the beginning, climax produced at the really important moments—the first meeting with Holofernes, his wrath at Judith's refusal to speak out; his definitive succumbing to her charms; and the severing of the head.

Opera writing since Wagner is in a state of flux. Having rejected the validity of Wagner's theories, composers nevertheless cannot ignore his existence, and Goossens is to be commended for looking ahead instead of harking back. His modernity, at any rate, is as uncompromising as it is convincing. As things are, the problems of form, of expression, of the relation of voice and orchestra have to be solved by each composer for himself; and Goossens has made his first stride in that direction.

### THE PERFORMANCE

The performance, scenically brilliant—perhaps even too brilliant—was highly creditable, though it suffered from a desire to over-emphasize both in gesture and in



GÖTA LJUNGBERG,  
who created the title role in Goossens' opera, Judith, at its world premiere at Covent Garden, London, on June 25.

speech. Göta Ljungberg, engaged on the strength of her successful Salome of last year (not perhaps without an eye to her excessive pulchritude), did well with an exceedingly difficult role; Arthur Fear, a very sonorous baritone and a sufficiently fierce Holofernes was, if anything, outdone in fierceness by Walter Widdop as the Chief Eunuch, and both these English artists' enunciation was exemplary. Goossens, in the pit, displayed his genius as a commander of the orchestral forces, and divided the glory with himself as the composer.

CESAR SAERCHINGER.

The Nether-Rhenish Festival, originally scheduled for June, will be held September 16-22.

Justine Smith analyzes the attitude of college girls towards classical music in this issue.

Henri Verbruggen was awarded the honorary degree of Doctor of Music by the Chicago Musical College.

Richard Strauss has been commissioned to write a new composition for male voice and chorus, to be called the Austrian Song.

Arnold Schonberg has written a new comic opera.

The Eastman School of Music has announced some important additions and changes in its executive and teaching personnel.

Simon Bucharoff reports a good registration for his lecture series in Los Angeles.

The Pennsylvania Opera Company has announced twelve operas as its next season's repertory, including one premiere, *Il Piccolo Marat*.

Florence Austral's Covent Garden season was a veritable triumph.

## I See That

Eugene Ysaye, who recently underwent a leg amputation, necessitated by diabetes, is out of danger, and is expected to leave the hospital shortly.

Anna Case, former Metropolitan Opera soprano, sailed for Europe yesterday, and expects to return the middle of October for a concert tour.

Ethel Hayden, soprano who is making her first European concert tour, will appear in a song recital in Salzburg, Austria, on August 7.

Alexander Kisselburgh, baritone, will be soloist at the Hollywood Bowl on July 26 and August 16.

Fred Patton will be a member of the Philadelphia Civic Opera Company next season.

The Harcum Trio is now under the Recital Management Arthur Judson.

Harriet Maconel has been engaged to sing leading mezzo roles for the Grand Theatre du Bordeaux.

Jean Gerardy, the great cellist, is dead. Goossen's opera, Judith, had a successful London premiere.

Elizabeth Rethberg made her first Ravinia appearance this season in Aida.

Alexander Glazounoff, distinguished Russian composer, is to come to America for a limited number of concert appearances and also as conductor, under the direction of S. Hurok.

Valentina Aksarova is forming a London section of the Pro Musica.

Moiseiwitsch is now engaged in a tour of South America.

Mary Miller Mount is spending a peaceful vacation at Avalon, N. J.

Hope Hampton made a brilliant debut at the Opera Comique in Paris in the title role of Manon.

Krenek's new opera, *The Life of Orestes*, will have its premiere in Leipzig.

Berlin is to have another opera house, making four in all in the city.

## Obituary

### JEAN GERARDY

(See Editorial on page 24)

### CECIL ARDEN'S FATHER DIES

Benjamin Hart, father of Cecil Arden, passed away suddenly at their home in New York on July 1.

### JOHN T. DALTON

John Theodore Dalton, twenty-nine year old composer, passed away at the Trudeau Sanatorium at Saranac Lake, N. Y., on June 19 following a long illness. His death is mourned by a large host of friends both inside and outside of the Sanatorium.

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PHILIP FRANK

Philip Frank of New York won the N. F. M. C. Young-Artist Violin Contest at the recent Boston convention, and his brother, Bernard, played his accompaniments. The virtuosity and artistry of these gifted young musicians delighted the large audience that gathered in Jordan Hall of the New England Conservatory of Music to hear the finals.

have only one week vacation before beginning a six weeks' class in Birmingham, Ala., on August 5.

Mr. Whittington will begin a busy season of concerts on October 13, when he will open the Music Study Club Course in Birmingham. This will be followed immediately by a recital in Atlanta and a two weeks' tour through Alabama. In the spring, Mr. and Mrs. Whittington will be heard again in Alabama in two-piano recitals, having been engaged for the Spring Festival in Andalusia and for the Federation of Music Clubs' convention in Montgomery.

January will find Mr. Whittington in Florida, where he will open his tour with a recital for the Jacksonville Friday Musicale, his third engagement with this club in a period of two years. He will hold a six weeks' master class in that city beginning January 5 and will play several engagements in Florida before the end of February.

He will interrupt his busy summer long enough to come to New York to play a program for the Baldwin Hour to be broadcast over the Blue Net Stations, on July 14. Other summer engagements included a recital at Winthrop College on July 8.

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BERNARD FRANK

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**Reese Well Received in Watertown**

Reese R. Reese made his first appearance in Watertown, N. Y., on the occasion of the initial presentation in her native town of compositions of Marianne Genet. Many times Mr. Reese has been the choice of composers for premieres of their works, and on this occasion he was soloist in *The Simoom*, a desert drama, by Miss Genet, with text by Grace Thompson Seton, which was heard for the first time with orchestral accompaniment.

The Daily Standard of Watertown said of Mr. Reese: "He is something more than a vocalist—he is a musician. He sang with complete understanding of the story of the drama and with vigorous interpretation."

The baritone also sang *Out of the Deep*; *Life and Love*; *Lotus Blossom*, and *My Life Is a Blossom*, *Heigh O*, accompanied at the piano by Miss Genet. "All his renditions were not only authoritative," said the same reviewer, "but also had great color and dramatic fervor."

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| ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas, 4619 Broadway, Chicago, Ill.  | BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.   | MRS. LAUD GERMAN PHIPPEN, 3436 Asbury Ave., Dallas, Tex. 1116 Grant St., Denver, Colo., July 22nd. |
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**Ralph Leopold's Summer Activities**

Ralph Leopold left on June 24 for Craigville, Cape Cod, where he planned to remain until July 14. On July 15 he was scheduled to give a recital in the auditorium of New York University at Washington Square, N. Y., playing compositions of classic, romantic and modern composers. After this he left for the estate of friends in the Catskills to be gone until July 22. On that date he will give a second recital under the auspices of New York University, the program to be devoted to the music of Wagner's *Tristan* and *Isolede*.

Following this recital he leaves for the Laurentian Mountains in Canada, remaining there until early in August. The rest of the summer Mr. Leopold will spend at the home of Mr. and Mrs. Newton Baker of Cleveland, O. He will return to New York and resume his teaching late in September.

**Shotwell to Appear Abroad**

Margaret Shotwell, young-American pianist, who had great success on tour with Beniamino Gigli this past season, has been engaged to appear in Europe this summer. She will be heard at the Salzburg Festival with orchestra on July 29; at Gastein, with orchestra, July 31; at Ischl, August 3, with orchestra, and on August 6 she will appear again in recital at Salzburg.

## Music Notes From Coast to Coast

**Bangor, Me.** At the meeting of the Bangor Symphony Orchestra, June 5, Adelbert W. Sprague was reelected president. Other officers are: vice president, William McC. Sawyer; clerk and treasurer, Alton L. Robinson; custodians, Henry F. Drummond, William McC. Sawyer and Mr. Sprague. The board of directors consists of A. Stanley Cayting, Hall C. Dearborn, Henry F. Drummond, James D. Maxwell, Alton L. Robinson, Mr. Sawyer and Mr. Sprague. L. N. F.

**Butler, Pa.** Howard S. Green, pianist and composer, who recently returned from a tour of California, was given an enthusiastic reception in Wilkinsburg, Pa., June 7, when he played a recital, including several of his own compositions. The favorite number on the program was his Love, Joy and Sorrow, which is gaining popularity. Mr. Green recently appeared in Ashtabula and Painesville, Ohio, captivating his audiences with his playing; he is very busy at present formulating his new ideas of technic, which are quite different from that of other pianists. He was a pupil of Siloti and Riesberg, and has developed the former master's ideas far beyond the ordinary range of piano playing. While in the West Mr. Green met Alfred Hertz, conductor of the San Francisco Symphony Orchestra, and discussed at length his new ideas of music. L. N. F.

**Cambridge, Mass.** A piano recital by pupils of Francis E. Hagar, assisted by John H. Query, cellist, was given in Brattle Hall on June 10 before an appreciative audi-

ence of about 300. The pupils were heard in solos, duets, trios, and in numbers for two pianos, and gave ample evidence of careful pianistic training on the part of their mentor. N.

**Cincinnati, Ohio.** An evening of song was given by pupils of Charlotte Metzner at the Y. W. C. A. Auditorium recently. Those participating were: Alma Oldewage Sargeant, Edward B. Farfising, Hilda, Norma Volland, Alice Marie Smith, Jane Yaeger Thueneman, Gertrude Kennedy Dillhoff and Lucille Evelyn Voll. The concert closed with an ensemble by the entire class, with Miss Metzner at the piano. L.

**Cold Spring, N. Y.** Franklyn MacAfee, "boy organist," now studying with Mauro-Cottone, gave his second organ recital here June 9, at St. Mary's in the Highlands, playing works by Bach, Mendelssohn, Yon, also a short piece by himself, dedicated to Rev. E. Floyd-Jones, D.D., rector of the church. This was the second visit of this talented young organist, who gave much pleasure at both recitals. S.

**East Millinocket, Me.** The high school glee club gave Riding Down the Sky, an operetta in two acts with libretto by Geoffrey F. Morgan and music by Geoffrey O'Hara, before a crowded house on June 9, under the direction of Rosamund Burr. The leads were sung by Daisy Champion as Carmelita, and Nelson Powers as Ben Baker, both promising voices. There was a big and well trained chorus and good musical material was demonstrated by a number of the principals. L. N. F.

**Flushing, L. I.** George J. Wetzel conducted the third concert of the Community Symphony Orchestral Society in the Flushing High School, June 12, with Louis

Ondrejka, violin soloist. Mr. Wetzel's own The End of Day, for strings alone, was an important and much-liked number. Orchestral works were by Herbert, Offenbach, Gounod, Rachmaninoff and Strauss. A unique solo was that by Mrs. V. T. Miners, who played a bass trombone. Down in the Deep Cellar; L. T. Cook played Caprice Viennois as a xylophone solo. Mr. Ondrejka made effect with Wieniawski's polonoise in A, with Marguerite Biebler at the piano. One hundred associate members support this orchestra of fifty players, both sexes. Following are the officers of the society: president, H. B. Colton; vice-president, H. M. Hale; secretary and treasurer, L. T. Cook; conductor, George J. Wetzel; librarian, Marguerite Biebler, assistant librarian, A. Berman. T.

**South Yarmouth, Mass.** The third concert of the Cape Cod Choral Society, of which Bainbridge Crist is the conductor, was given on June 6 in the auditorium of the Henry T. Wing School. The soloist for the occasion was Raymond T. Simonds, who opened the program with the scene and drinking song from Cavalleria Rusticana, which Mrs. Charles Lloyd followed with Santuzza's scene and prayer from the same opera. Later Mr. Simonds offered a group of three solos, the aria, Le Reve, from Massenet's Manon, and the Meistersinger Prize Song, in which Frederic Scudder also participated. The chorus was heard in the Polovetian Dance and Chorus from Borodin's Prince Igor and the opening chorus from Die Meistersinger.

It is interesting to note that the members of this society motor from all parts of Cape Cod to be present at rehearsals, this despite any sort of weather. Mr. Crist feels that they are doing wonderful work, and that if such an organization were emulated in other rural districts of America it would do much

to heighten an interest in great musical literature. Mr. Crist deserves great credit for what he is doing with this organization, especially as he is donating his services as conductor. B.

**St. Louis, Mo.** Two recitals were given by the pupils of the Ellis Levy Violin School of St. Louis in the Musical Art Building. The music played was the work of American composers. Beside Mr. Levy as teacher, there are as his assistants Robert Roloff, Gordonelle Williams and Cathleen Simpkins, accompanist, who also participated in the program.

Irene Pavloska, mezzo soprano of the Chicago Civic Opera, was heard in a delightful concert program at Lindenwood College on June 3. The recital, sponsored by Alpha Mu Mu, honorary musical sorority, is the annual commencement concert at the college. Pavloska was formerly heard here as prima donna of the St. Louis Municipal Opera.

The Hagen Conservatory of Music held two recitals and its graduating exercises the week of June 2 at the Artists' Guild.

Kathryn Snedker and Judith Smith, members of the faculty of the Pettingill School of Music, were presented in two successive recitals at the Toy Theatre. C. G. C.

## Gladys McGee Presents Katonah Pupils

Gladys McGee presented her Katonah, N. Y., pupils in recital on June 27 which proved a fine success. Among those taking part were: Milly and Betty Godwin, Louise and Frances Whitall and Buddy and Barbara Grassi. Besides piano solos and duets, four numbers of Schumann and Schubert were given by the rhythmic orchestra which Miss McGee recently organized.



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RAYMOND HUNTER

chain of stations. Mr. Hunter enacts the role of Capt. Bang, a speaking and singing part. In addition to his activities with the National Broadcasting Company, the baritone is frequently heard over the Columbia Broadcasting System.

As a concert and recital artist, Mr. Hunter's appearances have carried him over the entire country, with the result that

his reputation is nation-wide. Last year, after an appearance in Lindsborg, Kan., in the Messiah, the following letter was received by Walter Anderson, who was, at that time, Mr. Hunter's manager:

Dear Mr. Anderson:  
I write to thank you for the excellent soloist you sent us for our recent Musical Festival. I refer to Mr. Raymond Hunter, who sang the bass solos in the Messiah performances. Mr. Hunter was satisfactory in every way, and with his fine voice and fine interpretation gave a splendid rendition of the Messiah solos. He sings with authority and a splendid sense of rhythm, which every conductor will appreciate. He made many friends through his beautiful singing.  
(Signed) HAGBARD BRASE,  
Conductor, Bethany Oratorio Society.

Mr. Hunter has received excellent press notices from the newspapers throughout the country, and his return engagements each year, added to many new dates, keep him active in the concert field.

In addition to his concert and radio work, Mr. Hunter has a large class of vocal students at his New York City studio and his residence studio in New Rochelle, N. Y. He is giving a special course this summer, and, at the present writing, can accept several more serious students.

**N. A. O. Executive Committee and Dinner**

Ernst F. White, retiring treasurer of the National Association of Organists, was complimented by a dinner given him following the executive committee meeting, June 18 at Town Hall, testifying in some measure to the high regard in which he is held. There were present President McAll, Secretary Nevin, Treasurer White, Mesdames Keator, Coale, Whittemore, Lockwood, and Messrs. Fry (Philadelphia), Milligan, Farnam, Marks, and Riesberg. Henry H. Duncley was appointed auditor.

Progress was reported on the guarantee fund. President McAll gave addresses in Boston (National Federation), Hartford and Camden, and received much praise for his practical ideas and clear enunciation of them. The New Jersey State Rally at Long Branch had as special feature an illustrated talk on hymns by the Rev. Frank Damrosch, Jr., and a special testimonial was presented Jane Whittemore. Plans for the joint convention, with the Canadian College of Organists, Toronto, August 26-30, are well advanced; headquarters will be at the Royal York Hotel, with the King Edward and Westminster hotels also recommended.



ERNST F. WHITE

Badges will be provided. The various organists from Canada and the United States have already sent in their programs. The round trip rate from New York is \$28. H. V. Milligan, on invitation, will give a talk on the National Music League. Greetings are to be conveyed through Miss Whittemore to the Anglo-American Music Conference in Lausanne, Switzerland.

The dinner followed the executive meeting, a feature being the many complimentary things said of Treasurer White, and his modest reply, with the closing statement that he is now a citizen of the United States.

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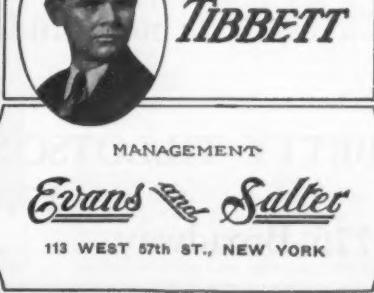
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*Simon Bucharoff in Los Angeles*

Simon Bucharoff, noted concert artist and teacher, opened his classes and lecture series in Los Angeles on June 24



SIMON BUCHAROFF

at the Beaux Arts Studios. On the day previous a réception was tendered him and his wife by Mr. and Mrs. L. E. Behymer and Mr. and Mrs. E. C. Rowdon, at which over

two hundred guests met the noted instructor, and many old friends renewed their acquaintance.

The series of ten lectures announced by Mr. Bucharoff is proving of interest to students and teachers of piano music, as well as the layman music lover. Private lessons are also scheduled outside of the lecture hours.

Eugene Goossens, who is to be guest conductor of the Hollywood Bowl summer concerts during August, is presenting two of Mr. Bucharoff's symphonic works—Drunk, and Reflections on the Water. These were also programmed by Willem Mengelberg last winter in New York and with their inclusion on the Hollywood Bowl program will further enhance the composer's fame and position as one of the leading musicians of America.

*Earle Laros to Study in Berlin*

Earle Laros, pianist-conductor, recently sailed for Europe on the S.S. St. Louis. While abroad he will study at the Berlin Institute of Music, taking courses in conducting under Furtwangler, and in piano with d'Albert and Giesecking.

Previous to sailing Mr. Laros presented a program of piano music by Bach and Debussy in the auditorium of the Easton, Pa., Senior High School. It was a keen pleasure for the audience to hear Mr. Laros, well known as con-



(Photo © Bachrach) EARLE LAROS

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and Symphony halls, courses have been arranged in Portland, Hartford, Lawrence, Lowell, Andover, Concord, Plymouth and Providence. The greater number of private schools and educational institutions are represented by one or another of Mr. Richmond's attractions.

As exclusive New England representative for George Engles, Mr. Richmond has arranged for the New England appearances of Paderewski, who returns for his seventeenth coast-to-coast tour. Among other New England centres, the veteran pianist will appear in Boston, Springfield, New Haven, Andover and Portland.

The Musical Art Quartet of New York will give a series of three Boston recitals under Mr. Richmond's direction, and will repeat the series in Middlebury and Farmington, Conn., Providence, R. I., Lowell and Andover, Mass., and Exeter, N. H.

*Pennsylvania Opera Announces Next Season's Plans*

At a recent meeting of the directors of the Pennsylvania Grand Opera Company, Dr. Francesco Pelosi was reelected general director. W. Frank Reber was chosen to succeed Margaret Wynne Paris, who resigned as vice-president; Joseph Sharfsin was named secretary, and Edith Corson chairman of the subscription committee.

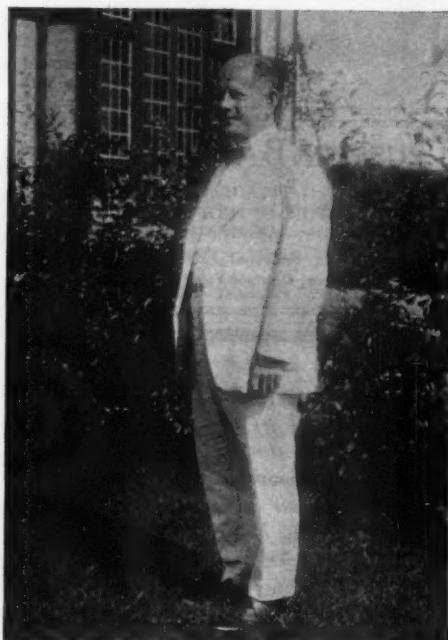
During next season the company will give twelve performances, all of them at the Metropolitan Opera House, Philadelphia, instead of at the Academy of Music, as this year, and, as usual, many noted artists will be heard. One premiere, Il Piccolo Marat, is announced, and the complete program is to be as follows: October 28, Mefistofele; November 13, Lucia di Lammermoor; 27, Masked Ball; December 9, Rigoletto; January 8, La Forza del Destino; 29, Manon Lescaut; February 12, Cavalleria Rusticana and Pagliacci; 26, Madame Butterfly; March 12, Aida; 26, Fedora; April 9, Tristan and Isolde, and 30, Il Piccolo Marat.

*Erskine Awarded Honorary Degree*

On June 15 John Erskine, celebrated as author, professor, and president of the Juilliard School of Music in New York, was honored by the University of Bordeaux, France. He was presented with the degree of Doctor of Letters, this in honor of his work as chairman of the Army Educational Committee of the American Expeditionary Forces.

*Dorrance and Obolensky Under Kemper Management*

Nyra Dorrance, American soprano, and Prince Alexis Obolensky, Russian basso, who are under the management of Margaret Kemper, will be heard in joint recital both in New York and on tour during the coming season.



BRUNO HUHN,

who left July 2 for his summer home, Hunting Inn, at East Hampton, L. I., to remain until Labor Day. Mr. Huhn plans to devote a part of each morning to giving voice lessons and coaching his pupils in English, French and German repertory. He is here photographed outside of his East Hampton studios.

## Ravinia Welcomes Return of Many Favorite Stars

Second Week of Opera Season  
Continues to Attract Large and  
Enthusiastic Audiences—Barber of Seville Not Up to  
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AIDA, JUNE 29.

RAVINIA—Verdi's Aida, which concluded the first week at Ravinia, served as the re-entry of Elisabeth Rethberg, one of the most popular of Louis Eckstein's artistic personnel. The throng that assembled for Mme. Rethberg's first appearance this season was as large as that of the first night of the season, which numbered some five thousand music lovers. Elisabeth Rethberg belongs to that category of singers that well deserves the name of musician. In glorious voice, she sang with that elegance, that nobility and that artistry that have placed her so high in the esteem of the public. She was acclaimed to the echo after the first and second acts and at the conclusion of the Nile scene she was feted by the audience, which shouted its approval. It was a great night for everybody and the artistic success of Ravinia for this season was once more assured.

Martinelli was Rhadames and looked every inch the Egyptian warrior, singing the part superbly and arousing the enthusiasm of the listeners.

Ina Bourskaya, good to gaze at, made up an alluring Amneris—perhaps more of a vamp than a princess of the olden days, but for all that, she was well in the picture and, as vocally she came up to the mark, she shared with her colleagues in giving eclat to the performance. Basiola finds the role of Amonasro much to his liking. In roles that demand a powerful voice the young baritone is at his best. As a matter of fact, he has seldom sung so well at Ravinia as on this occasion. The voice has grown in volume and has retained all its brilliance. Histrionically, Basiola has made big strides and his portrayal was most convincing. Dignified was the Ramfis presented by Leon Rothier, and the same quality was found in the King of D'Angelo. Paltrinieri rounded up the cast.

To Gennaro Papi are due words of praise, too, for the manner in which he directed the performance.

THE BARBER OF SEVILLE, JUNE 30.

If all the performances at Ravinia were as fine as those heard during the first week, it would not be necessary for critics to journey to the theater in the woods. They could pile up superlative upon superlative and "fake" their reports and nobody would be the wiser. Naturally, one in a while one would be found at fault. Take for example the performance of The Barber, which was not up to the standard. First of all, the orchestra was out of tune—probably owing to the weather. Then, the men did not watch Conductor Papi and some of the first violins committed several errors as far as tempo is concerned. The cello department was not above reproach either; nor, as a matter of fact, the woodwinds. As far as the orchestra was concerned, the performance was sadly lacking in eloquence, and as the saying goes, poor Rossini must have turned angrily in his grave at the many sins committed against his immortal music. Gennaro Papi, who conducted the performance, was not at all at fault. He knows the score and conducts it masterfully, but the storm had its effect on the temperament of his players and not even Papi's severe looks and authoritative arms could accomplish the desired results.

The singers did not follow Papi's tempi either. The maestro did his best to restrain some of them from running away, but they were in a hurry, and by that very fact hampered the performance somewhat. Then, too, we enjoy high comedy in such operas as the

Barber, but we dislike burlesquing such a masterpiece. To us who have heard the Barber hundreds of times since our infancy, the tricks resorted to of late by first class comedians in order to win the attention of the public seem sacrilegious. True, the public which does not understand the language must get the fun from the antics of the performers, and as those antics are very funny, the hilarity of the audience acts as a tonic in spurring on the actor-singers in their efforts. The audience at Ravinia was kept roaring and at times the music could not be heard. Though the entertainment was of a low character, those who witnessed the performance were very happy, and what more can one ask than to please the "cash customers," while a mere critic might bellow his discontentment and his disapproval.

In the first act the best singing of the night was discovered. Chamlee, in superb form, sang gloriously and roused the audience to a high pitch of enthusiasm. As a matter of justice to Mr. Chamlee, it may be said that he sang superbly throughout the evening. Basiola was the Figaro and what was missing in finesse was made up vocally. Florence Macbeth, who has become one of

the prettiest women on the operatic stage, was a most satisfactory Rosina. Lazzari repeated his well-known performance of Balsilo and the best acting was that of Vittorio Trevisan as Dr. Bartolo. Even though all the principals had turned their roles into buffoons, the great buffo of the company, Vittorio Trevisan, did not follow them in the rampage of clowning. His Bartolo, as ever, was very funny, but his comedy was of the highest kind and as nothing is more distressing than a low comedian in an operatic performance, Mr. Trevisan must be praised for remaining within his sphere. Paltrinieri as Fiorello and Correnti as Berta joined the merrymakers and they, too, won the laughter of the audience.

MANON LESCAUT, JULY 1.

Puccini's Manon Lescaut, heard during the previous week, was repeated with the same excellent cast and though the weather was unseasonable, Ravinia was packed with admirers of Bori and Martinelli.

LOHENGRIN, JULY 2.

Elisabeth Rethberg has long been a favorite at Ravinia, and whenever she appears

(Continued on page 26)

## Ezra Rachlin, Twelve-Year-Old California Piano Marvel, Astonishes Musical Berlin, Munich and Frankfort

At a concert given at Bechstein Hall, Berlin, on May 31, by pupils of Prof. Mayer-Mahr, in aid of the Mayer-Mahr Pupils' Fund, Ezra Rachlin, a twelve-year-old prodigy from San Francisco, gave a remarkable performance of Liszt's Hungarian Fantasie (Rhapsody No. 14).

It is reported that Master Rachlin will be brought to America next fall by one of the leading concert managements of New York.

While still under the tutelage of the distinguished Berlin pedagogue, the child was a year ago acclaimed by the critics of Berlin, Munich, Frankfort and Offenburg as an artist, whose musical insight, technical prowess and precocious maturity unquestionably mark him as one of the outstanding pianistic figures of the near future.

Little Ezra gave two recitals in Berlin during the spring and winter of 1928, playing exacting programs and winning rapturous praise from the critics. Adolf Weissmann (since dead), one of the leading German critics, said of him, in the Berlin Zeitung am Mittag, of April 4, 1928: "There is an eleven year old boy, Ezra Rachlin, from California, who has an accuracy of technic, an infallibility of musical feeling, a natural intelligence of intonation and phrasing in Bach and Scarlatti, that make me ask myself, how does the playing of this boy differ from that of the grown-up artists?"

Dr. Fritz Brust, writing in the Allgemeine Musik Zeitung of April 13, 1928, said: "Before the Bechstein grand . . . sat a charming boy of eleven, Ezra Rachlin, from California, and played so that one could not believe what his own ears had heard. . . . played like a little Mozart . . . played with such an animated full-sounding tone, so much intelligence and comprehension that the critic was lost in amazement and the entranced audience in applause."

In the Berliner Tageblatt of April 10, 1928, Karl Westermayer wrote: "He plays the piano like a mature artist . . . the sarcastic remark of Hans von Bülow, 'wonder children have their future behind them, will not be verified in this instance.'

"The technic of the player magnetizes the hearer, and one is conscious of an extraordinarily endowed talent. Tempo is strictly held, clarity and accuracy leave nothing to be desired, an inner impetus and force stirs itself through all. . . ."—Hans Pascher in Signale, April 4, 1928,

The little virtuoso created a similar sensation in Munich, in the fall of the same year. The Münchener Post called him "A truly phenomenal talent" (Oct. 25, 1928). The Münchener Neueste Nachrichten, of the same date said: "It is astonishing and inconceivable what a high degree of piano technic, musical understanding and feeling are developed by the wonder child, Ezra Rachlin. He can play everything."

"No wonderchild appeared here—rather a young master of the piano! The manly severity and greatness with which this boy masters works of Beethoven and Chopin, the rapturous ardor and the crystalline clarity of his technic, together with the musical magic that streams out of his inner self, free from all pose, leave the impression of an artistic personality of rare intensity." From the Frankfurter Zeitung, October 16, 1928.

At the benefit concert in May, Dr. Hugo Leichtentrit, Berlin correspondent of the MUSICAL COURIER, heard the lad and expressed his boundless admiration and astonishment at his achievements. Walter Hirschberg, of the Signal, referring to the same occasion, spoke of his astounding gifts both musically and technically.

L. J.

## Stadium Concerts in New York Begin in Brilliant Fashion

Conductor Van Hoogstraten and His Philharmonic-Symphony Men Arouse Great Enthusiasm—Adolph Lewisohn Accorded Ovation on Opening Night—Programs Attract Large Audiences.

The twelfth season of the Lewisohn Stadium symphony concerts opened on July 5 with a strong in attendance. Despite the fact that rainy weather made it necessary to hold the concert within the confines of the college buildings, the enthusiasm of the crowds did not wane.

When Willem van Hoogstraten appeared on the stage to take up the baton for his eighth season, he was welcomed by prolonged applause which had the ring of sincerity; there is no doubt that the conductor has implanted himself firmly in the affection of New York's music lovers.

After the greeting Mr. van Hoogstraten was inspired to lead his men with an extra degree of vitality, and he launched into the Freischütz Overture with a precision of attack and a definite rhythmic beat that were electrifying. The players, a larger gathering than the usual Philharmonic winter ensemble, responded to Mr. van Hoogstraten with a virile tone quality and a malleable spirit; they seemed more than willing to give him of their best. Beside being virile the orchestra was mellow and rich, two qualities which were well in evidence in both the Respighi Pines of Rome and the Brahms First Symphony. The listing of this last work was a deviation from the recent opening programs which have usually presented Beethoven or Tschaikowsky.

In the Bach air for strings the listeners were treated to a suave and beautifully modulated performance of this melodious number. The Brahms work the conductor played through without stopping, a habit well worthy of emulation, and one which greatly tends to a better understanding of the whole. In the Allegretto Grazioso the players were led to perform suffused pianissimos and agile phrasings . . . truly delightful work.

It is now three years since the opening concert was held in the Stadium proper, and though on this occasion it was not actually raining when the concert began, it was by far too threatening to sit in the open spaces of the semi-circle. The one big advantage of hearing the concert in the Great Hall was that every word which Adolph Lewisohn spoke in his address of welcome was distinctly heard—something not always possible out of doors. Mr. Lewisohn was introduced by Walter Price, one of the committee, and he again assured the public that he was indeed happy to sponsor such fine work as the symphony ensemble is doing, and that he knew that with each year the attendance at the concerts was growing.

(Continued on page 25)

### George Blumenthal's Plans for Havana

George Blumenthal, who returned last week from his third visit to Havana in the last three months, has announced that all his plans for the musical season at the Pro Arte Sociedad's new auditorium in Havana have been completed.

Mr. Blumenthal said: "There will be four musical attractions in Havana, November 15 to March 15, each to have four weeks at the Auditorium. The first will be a French operetta company, to be followed by musical reviews, grand opera, and the latest musical comedy productions that will be seen this winter in New York.

"At a meeting of the board of directors of the Latin-America Amusement Corporation, I was chosen as president and general manager of the organization and given complete authority either to arrange with managers of companies for the various four weeks' seasons or organize the companies myself for their engagement. At the conclusion of the seasons in Havana a tour will be arranged comprising the cities of Matanzas, Cienfuegos, Santa Clara, Santiago de Cuba, Holguin, Manzanillo, Sagua; in Porto Rico, San Juan, Santo Domingo, Haiti, Caracas, Venezuela, etc., and if conditions are satisfactory in Mexico next spring, Mexico City will also see the various attractions."



EZRA RACHLIN,

twelve-year-old San Francisco piano prodigy, who has astonished the critics and musical public of the German music centers. It is believed that he will give a recital in New York next season under the auspices of a prominent management.

### News Flash

#### Irma de Baun in Italian Debut

A cable from Paul Longone in Turin, Italy, states that Irma de Baun, American coloratura soprano, had great success at her debut in Rigoletto.

# MUSICAL COURIER

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NEW YORK JULY 13, 1929 No. 2570

Eugene Ysaye, seventy-year-old Belgian master violinist, is recovering from a leg amputation. Vitality always was the keynote of his playing.

George Gershwin has established himself still more firmly in the favor of Stadium audiences. His American in Paris was most cordially received at its first Stadium presentation on Monday evening.

What would the automobile dealer say to the young musician who played gratis at the musicale of the a. d.'s wife if the y. m. came to him and asked him to make him a present of an automobile?

Charles Cooper, writing in the New York Telegram from an Idaho town with the euphonious name of Coeur d'Alene, says that the music that is broadcast throughout the land consists of "about 75 per cent. of crude, unadulterated, horrific jazz. Bang! bang! bang! Plunk! plunk! plunk! Our colored brothers are getting their revenge on the whites for slavery."

The Goldman Band programs continue to maintain their high musical standard. On Monday night, in the Central Park Mall, Mr. Goldman presented the Andante and Finale from Beethoven's fifth symphony; the andante from Haydn's "Surprise" symphony; the "Unfinished" of Schubert, and two movements from Tschaikowsky's Pathetic symphony. It is gratifying to note that this "classical" fare was not at all too heavy for the assembled throng, who followed the music with rapt attention and showed their appreciation of it in unmistakable terms.

Cleveland is to be congratulated upon the fact that it has now advanced musically to the point where it can hold a successful music festival which promises to become an annual affair. Cleveland is a great city and has already done great things musically—notably with its orchestra, its institute, its chamber music courses, and the music it has in its schools. It is fitting that a festival should be held annually in such a progressive city to terminate the musical season. The recent music festival in Cleveland took place between June 17 and 19, and, in spite of the extreme heat that overwhelmed the city as well as the rest of the East at that time, the auditorium, which seats about 15,000, was fairly well filled for the various festival performances. No city in America is better equipped than Cleveland to hold its annual festival, and one feels safe in predicting that the success of this year will be repeated in years to come.

The Stadium Concerts again promise to be a solace to those music-loving citizens of Greater New York who cannot get away from the city during the "dog days."

We note, with gratification, that the policy of engaging men with resonant bass voices and typically "American" diction as radio announcers is giving way to a preference for men with less vibrant and murkily voices and a more refined pronunciation.

William Carrigan, a doorman at the Capitol Theater, was featured as a vocal soloist over the air with Major Edward Bowes' Capitol "Family" last Sunday evening. The gatekeeper acquitted himself admirably, and was not "given the gate"—until Monday.

Bizet's opera, *Les Pecheurs de Perles*, containing some of the master's most beautiful music, has never been able to maintain itself in the regular repertory, owing to its weak and uninteresting libretto. In the opera house of Altenburg, one of the former German court theaters, the attempt has now been made to rewrite the libretto, replacing it by a more attractive and effective theatrical action. This attempt has been highly successful. Günther Bibo, the new librettist, and the young musician Kurt Prerauer (assistant of Leo Blech at the Berlin State Opera) who skillfully adapted Bizet's music to the new text, have done excellent work. Quite a number of German opera houses have already accepted Bizet's modernized opera for performance.

The question as to whether the Wagner Nibelungen cycle should be given with or without cuts has long been hotly debated in Berlin between those who consider cuts in the Ring sacrilegious and those who think no opera can be so long as severely to tax the patience of an audience. At this Summer's festivals the four Nibelungen operas will be given twice, once cut and once uncut, and a popular vote will be taken to decide which the public prefers. Wagner, himself, could have obviated all this turmoil if he had cut out, or rather not composed, those long, dreary wastes that intersperse his moments of matchless inspiration, and, incidentally, he would probably have spared himself the bitter criticisms which were his lot during the infancy of his "music of the future."

A European tour by the Philharmonic Symphony Orchestra in the spring of 1930! Such is the announcement of Clarence H. Mackay, chairman of the board of directors of the society. And Toscanini is to be at the head of the expedition, which will leave New York about April 20 and return in July in time for next summer's Stadium concerts. There are to be about twenty concerts distributed between Paris, London, Berlin, Vienna, Milan, Munich and (probably) Madrid. This is the first venture of its kind since Walter Damrosch took his New York Symphony Orchestra over some years ago and gained the enthusiastic praise of the European critics and public. The Philharmonic Symphony and Toscanini! If there is anything better in the field of orchestral music, what and where is it? If the projected tour does not result in a series of unprecedented triumphs for leader and men the MUSICAL COURIER will admit itself a poor prophet indeed.

As the dispatches from the front used to have it, during the war, we regret to report a sad casualty from the New York sector of musical journalism. Quietly, and it is to be hoped, painlessly, Musical America and its allied buddy, Music Trades, passed into bankruptcy last week, and now are in the hands of a receiver, appointed by the court. The tragic event had been expected for some time by those who watch such matters with an expert and impartial eye. The MUSICAL COURIER sheds a passing tear over the misfortunes of its one time and short time contemporary, and feels a sense of deep loneliness, for again our fifty year old journal is without competition anywhere in the world. During its half century of ceaseless and profitable activity the MUSICAL COURIER has seen many other musical papers come hopefully and go inevitably. (The MUSICAL COURIER, for instance, has seen Musical America in bankruptcy twice, the first time in 1898). And meanwhile our paper has marched progressively onward and upward, increasing in importance, prestige, power and circulation, and able always to offer wider fields to its advertisers and to give better news service to its readers. The MUSICAL COURIER shall continue its forward course logically, steadily, successfully (and may we say it modestly) with unabating confidence and deep pride.

## Exploiting Strauss

We are in receipt of five new songs by Richard Strauss, issued from the press of F. E. C. Leuckart, Leipzig, and entitled *Gesänge des Orients* (*Songs of the East*). They were written at Garmisch (Bavaria) in August and September, 1928, and are numbered opus 77.

The American copyright has been assigned to Associated Music Publishers, Inc., New York. The manager of Associated Music Publishers, Mr. Paul Heinecke, was approached with a view to learning his intentions in the matter of exploitation in America of this important and valuable contribution to contemporary music. Mr. Heinecke's amazing—astounding—reply was that he proposed to make these highly classic, modern and difficult songs known to the American public by way of the radio and the movietone.

Everybody in America knows what sort of audiences habitually listen to radio and movietone programs and other mechanical devices of the superpopular sort. To attempt to sell the songs of Strauss to such an audience would seem as futile as to attempt to dispose of a delicate cameo of incalculable artistic worth on the lower East side.

One cannot help wondering what Richard Strauss will think of the proposal to make these masterworks of his mature years known to the intelligentsia of America by way of channels that appeal chiefly to the least cultured of tastes.

How often, during a whole year, or a whole decade, do those who patronize the "mechanics" have opportunity to listen to anything in the class of these Strauss songs? So seldom that people of culture do not bother to waste their time in futile expectation of any such treat. Music of this class is so far beyond the comprehension of radio-movietone patrons that it is omitted from the programs.

Those that have invested money in such undertakings are far too wise to offer the public what it does not want. If an overture or a portion of a symphony is played it is sure to be one of the popular sort.

One may argue that works of a better kind are sometimes given. True—sometimes!—but so rarely that those whose taste lies high do not constitute the regular or even occasional audience.

Let us ask ourselves who would be likely to be interested in the publication of new vocal works by Richard Strauss, especially works of the complex and modern sort? The answer is, of course, first of all, concert artists in search of new material. Following these, and in perhaps even greater number, will be highly cultured musicians, whose pleasure it is to indulge themselves in the delight and thrill of acquaintanceship with new material by a master capable of creating such music as only the great Strauss can create. On the same list will be also all vocal teachers of the better class, who feel that it is their duty to know what is taking place in the world of music.

These people are all highly cultured and their musical taste is eclectic. Can Mr. Paul Heinecke possibly imagine that such people would sit for hours, glued to ear phones or loud speakers, in the vague expectation of getting some information as to the latest European publications of this type?

Does Mr. Paul Heinecke actually imagine that people of this sort will patronize the moving picture theaters, except perhaps on rare occasions by way of a lark?

If Mr. Paul Heinecke holds these views, he is offering a gratuitous insult to Mr. Strauss and his work, to the German publishers, Leuckart, who have the acumen and good judgment to publish the works, and to American culture.

The radio and the movietone are great inventions. Their inventors and promoters will be honored as genuine benefactors of the human race. At some future time these inventions may be used in such a manner as to appeal to the highly cultured intellect. At the present time, it would be ridiculous to make any such claim—as ridiculous as to suppose American magazines of the popular type, magazines that appeal to the uncultured public, are read by the elite.

# Variations

By the Editor-in-Chief

## THE PREFACE

Bert Allyn and Jim Werner were merely acquaintances. Allyn was an American symphonic composer, and Werner, a newspaper reporter, also was poor.

The two were merely acquaintances because they could not possibly be friends for they met frequently at the home of Mary Laidlaw, who had a wealthy father. Allyn knew that the latter liked him, but he suspected that Mary preferred Werner.

These are the four personages through whom our story will expose its leading, lesser, and cross-motives.

This new style of skeletonized introduction is offered as a substitute for the over-elaboration of Dreiser and Shaw, and the vagueness of Michael Arlen and Willa Cather.

### *The Tale Itself*

Jim Werner, sitting at his desk in the reporters' room of *The Day*, compared his watch with the big clock, yawned loudly twice and announced resolutely: "Guess I'll knock off and go home."

"Guess you won't," replied a boyish looking individual, who entered at that moment; "'Mac' wants to see you. Quick, too."

It was with misgiving that Jim Werner mounted the iron stairs leading to "'Mac's' office. "'Mac' was Thomas J. McNulty, managing editor of *The Day*. 'Seeing 'Mac'' was not as a rule a very cheerful prospect for a young reporter, whose tenure of office depended on nothing in particular. 'I'll get hell, or I'll get fired,' thought Werner, who was rapidly reviewing in his mind every word that he had written during the week—they were very few indeed.

"You're a college man, are you not?" said the dreaded "'Mac,'" fixing his cold glance on Werner's scarf pin.

"Yes, sir," replied the young man, wonderingly.

"Our regular musical critic has just sent word that he is ill and can't go to the opera this evening. Here is a ticket. I want you to report the performance. Go into the thing strictly on its merits. Are you familiar with Wagner?"

Jim gulped and answered: "Oh, certainly," with great uncertainty.

"'Mac' turned away, Werner picked up the ticket and went back to the reporters' room.

One of them looked up. "Got an assignment?" he asked Jim.

"The opera tonight. The critic's sick," was the rather proud reply.

The other man whistled. "I don't envy you," he added.

"Why not?"

"'Mac' knows about music himself. If the story isn't just right he'll throw a fit. What are they doing tonight?"

"Damned if I know," said Werner, picking up a copy of *The Day*. "Ah, here it is—Walküre, by Wagner, with the following cast"—

"Say, what does 'Walküre' mean, anyway? I've often wondered."

"Why, it means—it's German, you know—and it's a kind of fairy story, about goblins, and giants, and all that sort of thing."

"Well, you'd better go in deep if you want to make a hit with 'Mac,'" was the parting advice; "work in a lot about the technic, and the motives, and the trills."

The full seriousness of his undertaking did not strike the new critic until he had almost reached home. He went into the only book shop that was open so late, unsuccessfully asked for a "book about music," and refused to take instead a volume called "First Instructions on the Zither."

At Jim's boarding house lived a young woman who practised the piano before breakfast on cold winter mornings. He knocked at her door. "Got any books on music?" he asked. The young woman was dressing for dinner, but she obligingly handed him a volume through the partially opened door. The reporter-critic glanced at the title, "Popular Piano Pieces for the Parlor. Volume I."

"Got anything else?" he inquired.

"Only Volume II of that book," answered the pianist. Politely Jim returned Volume I.

When he had donned his evening clothes his customary confidence in himself returned. Jim believed, more or less correctly, that to a newspaper man nothing is impossible. With his top hat he put on an air of bravado which he almost felt, and went straight to the opera house. "If he had only given

me two tickets I might have asked some musical friend," thought Jim.

He was at the opera house too soon by ten minutes, so he stood in the lobby watching the audience pass in. He hoped to see some friend among all these people, some familiar face. He saw only one, and it made his heart bound into his throat. He raised his hat rather awkwardly. "'Mac'" and a lady had just passed in. But at once there came another person that he knew.

"Hello, Allyn!" There was no mistaking the air of real joy with which Werner wrung the hand of the composer. "Going right in, or have we time for a quick drink over at the club?" Before he quite had time to refuse Allyn was hustled out by his energetic host.

"You see," explained the voluble Jim, "I'm on The Day now, doing reporter stunts, just to show a certain girl's father that I know how to work. He doesn't believe that I can hold a job. Got this opera assignment tonight. Big thing for me. I want you to put me hep to this Wagner stuff so that I can surprise them at the office. Get me?"

Allyn had wide ears, and large, surprised eyes. At Werner's announcement his eyes seemed larger and more surprised than ever. "Do I understand you to say that you are to write a criticism of the Walküre this evening?" The accent on the word "you" was slight, but it made Werner blush. He explained the circumstances and suggested: "Let's meet in the foyer after each act and I can interview you, as it were. Where is your seat?"

Allyn looked at his ticket. "P 2," he said.

"By George!" almost shouted Werner, "my seat is P 4. Say, that's a miracle, a regular godsend. I'm set, now."

Allyn wore a thoughtful air as they found P 2 and 4, but then, Walküre cannot be taken too lightly. Werner folded a few sheets of paper and fished a pencil stub from his pocket. The lights were turned down and the introduction began.

"What is this, the overture?" whispered Werner. "They call it that sometimes," said Allyn.

"What is the regular name for it?" whispered Werner, eager for technicalities.

"A coda," replied Allyn, keeping his eyes fixed on the rising curtain. Werner made a note of the coveted word.

On the stage was shown the dwelling of Hunding. At the proper moment Siegmund burst in.

"Who is that?" asked Werner, anxiously.

"That's the hero."

"The Walküre?" inquired the eager Werner.

Allyn nodded affirmatively and Werner scribbled another note. "I'm an awful ass, I know," he whispered, "but what is that chap, a tenor, or a baritone?"

"A tenor profundo," remarked Allyn. His ears stood out very far from his head, and were extremely red, and he looked ever at the stage.

"Tell me when they do a crescendo and all that business," asked Werner.

"The crescendos are only in the second act; this first act is all coloratura."

"How do you spell it?"

"Psst! You're disturbing our neighbors."

Sieglinde entered, and Siegmund told her of his toilsome flight through the forest.

"What are they saying?" the irrepressible Werner wished to know.

"She is scolding him for coming home so late. She's his wife, you know. Ah! there comes Hunding."

"Who's he?"

"He's Sieglinde's father."

"What's he scowling at the young fellow for?"

"He's taking his daughter's part, of course."

"He doesn't seem to have much action, does he?"

"He's nervous. I never saw him so helpless before."

"Probably forgotten his lines, too, hasn't he? He doesn't seem to say a word."

"Shockingly bad. He ought to be hissed. At last he's singing. Absolutely no rubato. And he's not even singing Wagner."

"Why, how is that?"

"Afraid of the high tones, of course. He is interpolating an easy aria from Rigoletto."

"You don't say," gasped Werner, with throbbing news instinct, his pencil flying fast; "don't the people notice it?"

"They don't seem to. Dear, dear, there it goes again!"

"What?" urged Werner, relentlessly.

"That inverted chord in the orchestra. The tuba player is drunk and has his instrument twisted. He does that often."

"Why don't they put him out?"

"One of the prima donnas is his daughter."

"Oh, I see," said Werner, delighted. He was getting news with a vengeance.

"Bad stage management, too," remarked Allyn, unbidden; "that sword was left in the tree the last time they gave this opera, and 'Walküre' is having a devil of a time to pull it out. He'll need it in a minute, too." Werner was so busy writing that he could not even look up. Allyn had several further useful suggestions for Werner before the act was over.

During the intermission, too, the young composer was at some pains to make the intricate plot clear to the critic. Werner looked admiringly at Allyn, at his broad forehead, his wide ears and his large eyes, aglow with the light of musical genius. Werner felt quite overawed.

"Who is that fighting up on the rocks?" he asked of his sponsor during the terrific second act duel between Hunding and Siegmund. "Don't know," answered Allyn; "that is to say, nobody knows," he hastened to amend. "You see, the lighting is poor, and the audience is never able to make out what is going on up there."

"Who was the woman that came up out of the ground?"

"That was merely a diversion, a comic scene for the sake of contrast."

"But nobody laughed."

"Well, those are German jokes, hardly anyone here understands German."

"Who's that big woman with the spear?"

"She loves the Walküre. She's trying to frighten his wife."

"I must confess I'm getting mixed. The plot is very queer, isn't it?"

"Very queer—but grand."

"I suppose so. I'm just a plain person from a boarding house, you see."

The ride of the Valkyries interested Werner immensely, as explained by Allyn. "I've always been a fiend for horse racing," said the latter. A horse race through the clouds was a decided novelty for him.

"What's the old man angry for—I suppose the girl riding his horse lost the race, hey?"

"Precisely," answered Allyn; "You've got the swing of the opera now. You'll be a Wagner expert before you know it."

Toward the end of the evening, when Brünnhilde had been disposed on the rock, Werner hurried to a nearby cafe where he was to write the beginning of his article and be joined by Allyn after the close of the performance.

When the composer rejoined the critic the latter was driving his pen at a furious rate. "I'll wake up this town," he paused to say. "I'll show up this opera fuss as it really is. Say, what was that smoke on the stage just as I left? A fire? You don't say. No panic? Happens every time? All right; all that will go in. Gee, some story, this."

When the account was finished Werner read it to Allyn for approval, sent it off to the office and paid for the supper that he had insisted on ordering. When the two young men were about to part the reporter shook Allyn's hand warmly, and said: "Good night, old man, and many thanks. We must see more of each other in the future. Where do you live?"

"I shall move tomorrow, but I will send you my address," assured Allyn.

"Good night, old chap."

### Chapter II

The next morning the town was startled to read in *The Day*, this article and captions:

#### WAGNER OPERA EXPOSED

#### THE TRUTH ABOUT WAGNER AND THE PERSONS WHO PRETEND TO UNDERSTAND HIM—SOME GLARING DEFECTS OF MANAGEMENT AT OUR OPERA HOUSE

Our regular opera season opened last evening with a performance of Richard Wagner's *Walküre*, in reality a fairy prologue to the master's *Meistersinger*.

The Wagner family were great inventors. One brother, Richard, invented German opera, and the other brother, Hans, became a famous baseball player with the former Pittsburgh team.

The performance last night opened with a rather rubato coda. Only the stringed instruments are asked to play, as the brass department must keep in good condition for the crescendos in the second act. Soon after the rise of the curtain the *Walküre*, a tall young man, rather scantily attired in a sprinting costume, staggers into a rude hut. He is evidently under the influence of liquor, and is soundly berated

by his wife, who joins him. She scolds severely at first, but softened by his maudlin pleading, she brings him another drink. The lady's father enters, and probably has some strong lines, expressive of contempt at his son-in-law's condition. We say probably, for the interpreter of the dignified rôle of Hunding was so nervous last evening that he could not find his voice until just before his final exit for the act. However, he did some very good scowling, and would look well in melodrama. He was painfully lacking at a moment when his daughter should have had at least a semblance of parental support. The only thing that this man did in some degree well was the coloratura of his legato in the adagio scene. He deserves severest censure, too, for interpolating strange arias into Wagner's music. Of course if a cultured and musical audience, so called, does not know Rigoletto from Walküre, then the singer is in a small measure justified, but he should not seek to blind the critics. This was another proof, if any were needed, that our local Wagner enthusiasts are simply following a fad, and understand almost anything else better than they do their "favorite" composer.

The orchestra was in dreadful trim. Certain prohibited liquids seem to have played sad havoc with some of the performers. One old white haired player on a large brass instrument obstructed the music by playing inverted chords. His attention had to be called to the fact that he was holding his instrument upside down. Under ordinary circumstances this man would have been instantly dismissed, but his daughter happens to be one of the prima donnas. No more need be said. It is indeed a painful state of affairs when even our temple of art is not free from pernicious intrigue and scandalous political jobbery. There was a pretty violin solo at the end of the act, played on a real Macginnis violin. This name is pronounced Magini. The reporter of The Day discovered the fact that the player of this valuable violin is a son of Alderman Mulcahy, of the Nineteenth District. The violin cost over \$100 and is made of ebony.

The stage management was greatly to blame for quite a hitch in the action several times. For instance, a sword was left sticking in a tree, and the Walküre had a strenuous struggle before he could get it out of the way. The sword was of poor quality, for later it broke into three pieces and caused no end of quiet mirth among the auditors.

In the third act, too, the stage management must come in for further reproach. The lights were so defective that nothing could be seen of an exciting scuffle which took place on the rocks back of the stage. It was rumored in the lobbies that the man who enacted the part of Hunding was being pushed onto the scene by several stage hands. He refused to go on, and the Walküre, who urged him not to delay the action, received a severe blow on the head. Both men then clinched, and the stage manager suspended them for the rest of the evening. Strangely enough, however, the opera went on very well without the presence of the Walküre. His tenor profundo voice is well articulated, but his legato bears down too heavily on the ritardando.

The funeral jokes of a sort of Maid of the Mist, who comes up from out of the ground, were not appreciated and could well be cut from the opera. About this time the plot grows very complicated and everybody is looking for a climax.

This occurs with a rush in the shape of a thrilling horse racing scene in mid air. They get away—eight of them—to a very straggling start, but the contest is managed with skill up to the point where some of the horses turn about and go backward. This spoils the illusion. The horses are handicapped with the bodies of dead men, an unnecessarily gruesome contrivance. The weights were not given in the program. The finish was close, and the decision of the judges was drowned by a chorus of unearthly yells on the part of the losers. A man with one eye upbraids his daughter, a jockey, for losing the race, and he talks so long and so loudly that she finally grows tired, lies down on a rock and goes to sleep. At this part of the opera several puffs of smoke came from beneath the stage and flames could be seen. The orchestra gave the alarm by ringing bells, and the audience fled out, frightened but orderly. The stage was wreathed in smoke, and it was impossible to ascertain how the play ended. No one was hurt. The management should supply better fire bells, however. They could hardly be heard.

In summing up we should say that this whole Wagner commotion is a miserable farce. A more absurd plot it would be hard to imagine than that of the Walküre, even if a series of mishaps had not early deprived the play of some of its chief figures. No one listens to the music. The short violin solo was the gem of the evening. Alderman Mulcahy can indeed be proud of his son. These Wagner

operas are, too, an eloquent argument for Prohibition. The singers should be searched before they enter the theater. By the way, the voice of the Walküre's wife was by far too diatonic in the alto episodes.

### Chapter III

And now Werner is seeking a job no less anxiously than he is seeking Allyn.

And if you don't believe this story, read back in the files of The Day, published in—well, never mind the city.

LEONARD LIEBLING.

## Tuning in With Europe

### Feeling the Public's Pulse

"Classical music preferred" is the motto of French radio fans, and so the French stations, with the exception of Toulouse, have practically banned jazz. Beethoven, Mozart, Schubert, Wagner, Schumann, Verdi and Debussy, according to a newspaper report, are among the favorites of the French listener. Lectures, children's hours and political speeches are distasteful to them. Dance music, so far as wanted, is largely relayed from England.

\* \* \*

### Rationing Patriotism

The Italian national anthem, and the Fascist song, Giovanezza, are henceforth to be played only at national festivals and civil functions. The Duce has caused strict orders to be sent out to this effect. He is afraid of wearing down their effectiveness (not to mention people's nerves).

\* \* \*

### Royal Dolls Musical

A lady musician who recently died in London held among her various arduous duties the post of "music librarian to the Queen's Dolls' House."

\* \* \*

### When Caruso Sang for the Dog

The Geneva Tribune publishes an amusing Caruso anecdote, which, for all we know, may be stale potatoes. The famous tenor, according to this yarn, was once engaged to sing at the house of a millionaire, the fee being in accordance with the circumstances. When he arrived, the Croesus said to him: "You see, I am alone. There is no one else here but my dog. Whatever happens, go on singing." As soon as the first notes were sung the dog began to bark furiously. Caruso continued to the end. When the private concert was over the millionaire handed him the fee with this explanation: "My dog has the habit of barking when my wife sings. I used to think that the reason was my wife's voice. Evidently I was mistaken, for your singing had the same effect. I am satisfied and I thank you—in my wife's name."

\* \* \*

### London Goes Russian

For one giddy week near the fag-end of the season London has "gone Russian." Chaliapin sang Boris at Covent Garden under Albert Coates' baton (a miracle in more ways than one); Stravinsky played his piano concerto for the first time in London, at Eugene Goossens' only orchestral concert in the Queen's Hall; Orloff returned to London for a recital; and old Alexander Glazounoff came all the way from Leningrad to conduct some of his own works for the radio. According to one interviewer he looked like a wealthy retired tea-planter, and he carried his baton in a pig-skin sheath monogrammed in gold. Glazounoff is still the autocrat of the former Imperial Conservatory and does not complain of the hardships of the revolution. He is one of the old-style Russians who stuck at his job through thick and thin, and apparently he does not regret it. Glazounoff had his work to do, and did it; no offers from America (and he had them, as we happen to know) swerved his allegiance to his institution. Today he is sixty-four and able to talk with pride of the young generation of musicians he has raised in Russia. The emigré Moscovitism of the Paris salons does not interest him so much.

\* \* \*

### What Do They Get for It?

A Viennese cabaret pianist, Geza Ledovsky, played the piano uninterruptedly from Thursday evening to Sunday midnight, thus beating the world record set by the American player, Kemp, by forty-seven minutes. This news was cabled to London, being the only foreign musical news in the paper that printed it.

\* \* \*

### Following New York's Lead

London is following New York's lead in the matter of Museum concerts, as it already has in the matter of children's concerts. The London Museum has inaugurated a series of orchestral concerts with high-class classical programs, the charge for tickets being sixpence (12 cents) each. Dr. Malcolm Sargent

### PRESS AGENTS DESCRIBED AS "GATE-CRASHERS"

Free publicity is criticized by John A. Park, chairman of the Southern Newspaper Publishers' Association, in his report to the association.

"Can we create new buying power for legitimate advertisers as long as we open the door for the gate-crashers?" he asked, after describing "press agents" as persons "who get easy pickings" at the expense of the newspapers.

is the conductor, and Harriet Cohen was the first soloist, playing Bach's D minor concerto.

\* \* \*

### The Talkies to the Rescue

An English writer says we need a new word for kiss, "that terrible word which suggests a snake rather than a Juliet." The talkies have solved the problem before he even started it. We went to one and the heroine said "Kith me, darling," as plain as anything. And the audience loved it. English, and with it English opera, is thus just coming into its own.

\* \* \*

### Automobile Industry, Please Note

Gasoline is the title of the latest opera by the German composer, E. M. von Reznicek. We remember his Bluebeard and his Judith. They were hot stuff, but neither reached New York. Gas (for short) ought to do it.

C. S.

### THE PASSING OF JEAN GERARDY

The death of Jean Gerardy, at the comparatively early age of fifty-two, comes as a shock to his countless admirers in all parts of the world. The handsome, brilliantly gifted Belgian cellist gained the summits of his art as a mere boy; he has entered the portals of heaven while still in the vigorous prime of his life.

Gerardy is remembered in this country as a tall boy of aristocratic bearing, with large, luminous dark eyes and glossy black hair to match. Attired in a black velvet "knicker" suit, he sat on the stage of Carnegie Hall with perfect poise and played the cello with a technical finish, a ravishingly beautiful tone and a maturity of musicianship that stamped him, at the age of thirteen, as one of the world's master cellists. Some years later Josef Hofmann said of him: "When I play trio with Jean he occasionally brings out melodious passages with such unearthly charm that I am positively overcome." It was that great charm, that insinuating poignancy of tone that made Gerardy unique among the great cellists. He drew tears from his listeners with the Abendlied of Schumann, the Air of Bach, Nina by Pergolesi. His grace in Popper's pretty trifles, his virtuosity in the Fantasies of Servais, his breadth of delivery and musical insight in the concertos of Lalo, Saint-Saëns, Raff, Haydn and other important works for his instrument were incomparable. And always there was that charm of style and personality that made him an unforgettable artist.

There is no doubt that Jean Gerardy did more to popularize the cello as a solo instrument than any other player of his time. He did not voice the plaint of the average cellist that there is not enough grateful literature for the instrument. Under his deft fingers and matchless bow-arm there were no difficulties; with him intricate passages and unwieldy bowings resolved themselves into sheer beauty—all was pure music and ravishing sound that glorified whatever he played.

At the time of Gerardy's first American visit the writer of these lines was just graduating from the College of the City of New York, and was uncertain whether to embark on a legal or musical career. A pupil of Emil Schenck and the late Victor Herbert, he had played the cello in public with success. He heard Gerardy at his Carnegie Hall debut, and that put an end to his indecision. After that it was "aut cello, aut nihil." No subsequent Gerardy concert was missed, and each one served the young aspirant to cellistic honors as a valuable lesson; Gerardy was unconsciously the teacher, as he must have been to many a wielder of a cello or violin bow. Seventeen years later, when your scribe was on a concert tour through Australia and New Zealand, in company with Eleonora de Cisneros and Paul Dufault, he had the gratification of having several critics liken his style to that of Gerardy—indeed a great compliment.

The master is dead, but his beautiful deeds live after him in the minds and hearts of those to whom he gave of his matchless art. We have said that he has entered the portals of Heaven. We are sure of it, because that must be the reward of such an artist as he was.

*Requiescat in Pace!*

## Stadium Concerts

(Continued from page 21)

larger. In this fact he finds great satisfaction. He also announced that Albert Coates will share the baton with Mr. van Hoogstraten this season, and he extended to everyone present the invitation to come and enjoy the music as often as possible.

Previous to the concert Mr. Lewisohn celebrated his eightieth birthday with a happy dinner gathering at the Claremont, and the genial philanthropist was tendered a rousing cheer by the large concert gathering.

JULY 6

The second concert drew a crowd of 8,000, proving once more that van Hoogstraten, plus the old favorite of the summer season, Rimsky-Korsakoff's Scheherazade, equals a full stadium. Besides this veteran and well-beloved number, Mr. van Hoogstraten presented Comedy Overture on Negro Themes, composed by the late Henry F. Gilbert and originally intended for an overture to an opera based on Joel Chandler Harris' Uncle Remus stories; Debussy's Afternoon of a Faun; a Strauss waltz, Tales from the Vienna Woods; and the overture to Tannhäuser. An encore—Rimsky-Korsakoff's Flight of the Bumble-Bee—was granted after the waltz number. During the evening the clouds, which had been gathering since late afternoon, threatened a return of the weather

of the opening night, but the few drops that fell failed to damp the enthusiasm of the audience, which sat, undiminished and applause, to the end.

JULY 7

The initial offering on Sunday night was Wagner's prelude to Lohengrin, followed by the entr'acte from Rosamunde (Schubert). The printed program announced Variations on a Theme of Haydn by Brahms as the next number, although the daily papers had stated that Mottl's suite arranged from dances of Gluck would be played. The press proved to be correct, and the Gluck music received a fine interpretation, followed by Sibelius' Valse Triste as an encore. In conclusion the Cesar Franck Symphony in D minor was given a comprehensive and generally noteworthy performance.

## Goldman Band Programs for Next Week

The fifth week of concerts by the Goldman Band at Central Park and New York University under the direction of Edwin Franko Goldman will conclude with a special French program tomorrow evening, July 14, in celebration of the one hundred and fortieth anniversary of the storming of the Bastille and the beginning of the French Revolution. It is expected that the French Consul General and members of the French patriotic organizations will attend this performance.

Schubert, Beethoven, Wagner, Haydn, Strauss and Ochs will be represented on the German program which has been prepared by Mr. Goldman for the thirty-fifth concert next Monday evening, at which time Cora Frye, soprano, will sing the Dich Theure Halle aria from Tannhäuser. Those who favor marches will thoroughly enjoy the concert on Tuesday evening, for the first part of the program will be devoted exclusively to that type of music. Later in the evening William Bell, tubaist, will play his own Nautical Fantasie, founded on nautical themes including Nancy Lee, Sailors' Hornpipe, etc. Miscellaneous programs will be given on Wednesday and Friday of next week, and Del Staigers, cornetist, will appear as soloist on both occasions. The Russian program on July 18, in addition to a number of masterpieces, will include a Symphonic Paraphrase—Song of the Volga Boatmen arranged by Albert Stoessel. The program for next Saturday evening will be made up of numbers which are particularly popular with Goldman Band audiences, and Cora Frye again will be soloist.

These concerts are the gift of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim and are for the benefit and enjoyment of the people of New York. The concerts are given on the Mall in Central Park on Monday, Wednesday, Friday and Sunday evenings and on the campus of New York University on Tuesday, Thursday and Saturday evenings.

## Musical Courier Forum

Chicago, Ill., June 29, 1929.

To the MUSICAL COURIER:  
From time to time during the past two years I have noted, without any particular disturbance in my mind, that your publication carried the information under the various articles about Mr. Castelle of Baltimore, that Miss Burke, his pupil, was the winner of the first prize in the National Federation contests in 1927.

This, as you and everybody else in the musical profession knows, is not the truth, and I believe the time has come when at least for once the error of that statement should be refuted. Your issue of June 22 last, carries an article about Mr. Castelle—on page 22—in which he makes the same erroneous claim.

I am writing, therefore, to ask that the MUSICAL COURIER correct this statement, making it clear that in the N. F. M. C. contest of 1927, the first prize was won by Miss Kathryn Witwer, and the second prize was won by Miss Hilda Burke. I have no personal difficulties with Mr. Castelle, and I am not striving to enhance my own reputation by this correction, but in Miss Witwer's interest and also in the interest of the truth, I am sure that your paper will have no hesitancy in giving prominence to the correction.  
(Signed) RICHARD DE YOUNG.

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July 13, 1929

## Ravinia Opera

(Continued from page 21)

her followers are on hand and there were many at the performance under review. Rethberg sang the role of Elsa with that opulence of tone, that clarity and that artistry that have placed her so high among stars in the operatic firmament. Her diction and phrasing could well be taken as a model by students as well as professionals. Her acting, too, had much to recommend it. Her interpretation was poetic, angelical, and the huge success she scored was but a faint recognition of her admirable work.

Edward Johnson had seldom been heard to such advantage in these surroundings as now. Completely sure of his vocal powers, Johnson sings with the greatest ease, and that assurance permits him to do many things to which he had not accustomed us in the past. Not that he has not been successful in previous seasons; on the contrary, ever since he returned to this country as one of the premier tenors of the day Johnson has been looked upon as one of the most satisfying singers, but this season he is at his zenith. He thrilled his audience in a part that can easily be made commonplace. To dwell upon his performance would use a lot of space and add little to the glory of this sincere and brilliant artist. His performance was perfect vocally and histriomically. Under such circumstances his success naturally had every earmark of a personal triumph.

Julia Claussen had little to do as Ortrud, since the second scene is omitted at Ravinia, but what she did was well worth while, and by her presence she added materially to the good of the performance. Desire Defrere, who essayed the role of Telramund for the first time, was not exactly sure of himself, especially as to text, and often he was caught looking imploringly towards the prompter. However, Defrere, one of the most useful baritones in any company, will learn any role to please the management and it would be unfair and unkind to condemn his Telramund. It had its very good points, though the make-up reminded us of an English bobby and vocally the part does not lie well for Defrere's high baritone. One of the very best heralds that we have heard in many a season is George Cehanovsky, who sang with the freshness of youth and the authority of a veteran. Louis D'Angelo finds the part of the King a little taxing, especially

in the high altitudes where his tones are rather foggy, but this might have been due to a cold which often makes its appearance when D'Angelo is billed for the King in Lohengrin. D'Angelo is a very serviceable basso in the Ravinia roster. He is heard here even to better advantage than at the Metropolitan and is popular at this theater.

It is with sincere regret that one must criticise the work of the chorus. That body of singers has done such splendid work since the beginning of the season that we intended to devote a paragraph to their praise sometime during the season when unfortunately they obliterated the splendid impression made in other operas by their poor work in Lohengrin. They deviated from pitch and one found among them many laggards who dragged many with them, while one or two, desirous of sustaining the good name of the chorus, sang in the right tempo and this added to the confusion. The orchestra played beautifully under the direction of Louis Hasselmans, who conducted with reverence and understanding.

To resume, with a superb Lohengrin and a remarkable Elsa, the performance could not but be a huge success and if the shortcomings above mentioned might tend to prove the contrary, we have not expressed correctly the opinion of the public, nor, as a matter of fact, our own.

MAROUF, JULY 3.

Marouf was repeated by the excellent cast head previously and so well headed by Mario Chamlee.

ROMEO AND JULIET, JULY 4

The first performance of the season of Romeo and Juliet was extraordinary in every respect. Gounod's work was sumptuously staged; the principals wore new costumes, likewise the chorus; the scenery bore evidence of having recently been repainted and General Director Louis Eckstein had so well cast the singers that a faultless ensemble was heard on this occasion.

It has often been said in these columns that Bori and Johnson are the ideal Juliet and Romeo, and this assertion must be repeated in this review. In glorious voice, Bori delivered the music with great beauty of tone, impeccable phrasing and a delivery that was above reproach. Looking younger than ever, she was as attractive to the eye as her song was to the ear, and she scored heavily with her innumerable admirers.

Edward Johnson is the ideal lover. Nowadays we cannot imagine a corpulent Romeo.

The eye demands a slim young man as the lover of Juliet, and Johnson has the build of such a youth. He acted the role with tenderness and enthusiasm, and his singing was of the highest order. As a matter of fact, one of the most glorious moments in the performance was O leve loi soleil, which Johnson projected with unusual brilliancy.

With two such lovers Romeo and Juliet would have been a success even if the balance of the cast had not been as efficient, but Leon Rothier as Friar Laurent, Desire Defrere as Mercutio, Paolo Ananian as Gregorio, Louis D'Angelo as Capulet, Margery Maxwell as Stephano, Jose Mojica as Tybalt, Anna Correnti as Gertrude and Giordano Paltrinieri as Paris, in smaller roles were individually stars of a high magnitude. It seems unfair to dismiss the work of all those artists without detailed comment, and if they are here collectively congratulated, it is due solely to lack of space.

The chorus sang well, the orchestra performed its task admirably and a great part of the success of the night falls to Louis Hasselmans, who directed the saccharine score with vim and understanding.

ANDREA CHENIER, JULY 5

We should have to look far back into our memory to recollect as fine a performance of Andrea Chenier as the one presented on Friday night at Ravinia. Reversing the order of things, we will begin this review with the conductor, Gennaro Papi, to whom must be addressed words of congratulation for the manner in which he directed the Giordano revolutionary score. With his sterling orchestra he brought out many beauties not often revealed, and spurred on by his enthusiasm the orchestra played with great eloquence. Then, too, Papi helped the singers on the stage in many ways, aiding them in building up climaxes that took the audience by storm.

Giovanni Martinelli was Chenier, a part in which he has won many triumphs here; but the fact that he has never sung the role with such freshness and bigness of tone explains the wild enthusiasm of the public, whose applause after the big aria compelled the conductor to stop the performance and the hurricane of bravos was not subdued for many seconds. Throughout the opera Martinelli shone and it is well worth going to Ravinia to hear this tenor in a role so well suited to his temperament and to his style of singing.

Elisabeth Rethberg was sublime as Mad-

dalena. A great singer, a very fine actress, she understands the stage as well as she does singing. Everything she does seems to be the right thing. Gripping was her singing and her success was of the same huge dimension as that of Martinelli.

The performance of Andrea Chenier brought to the fore, once again, Giuseppe Danise as Gerard. A master in the art of beautiful singing, the popular baritone voiced the part with great sonority, and unforgettable was the manner in which he delivered the soliloquy in the first act. Throughout the performance Danise was a potent factor in lifting the performance to the peak of perfection.

George Cehanovsky was excellent as Fleville; likewise Ina Bourska as Madelon and the Countess di Coigny. Special mention must be given to Gladys Swarthout's Bersi, which she made a beautiful young girl, with a voice that is round and mellow; and it is here predicted that should Swarthout sing the same role at the Metropolitan next season at her debut, she will score as heavily as she did at Ravinia.

All the other roles were well handled by Defrere, D'Angelo, Mojica (whose Incredibile lived up to that name), Paltrinieri and Ananian. Excellent was the stage management of Desire Defrere, who is becoming one of the foremost stage directors of the day. His ideas are correct; there is always motion on the stage; his grouping of the chorus was well thought out, and Defrere gives minute attention to detail. That is as it should be. It is worth mentioning also that the scenery was new; likewise the costumes of the chorus and principals.

They are doing things in a big way this season at Ravinia. Money seems to be spent lavishly but not extravagantly. General Director Eckstein sees to that, and to that astute manager words of praise are here addressed for what he has accomplished so far this season in giving the public the best. Opera-goers have learned to understand that at Ravinia opera is given on a scale seldom equalled in any theater, and rightly the throng at Ravinia attests that it pays to give the public what it wants.

MANON, JULY 6

Massenet's Manon brought forth Bori and Chamlee as the young lovers. This performance, which closed the second week at Ravinia, will be reviewed in these columns next week.

RENE DEVRIES.

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LUCILE LAWRENCE AND CARLOS SALZEDO GARDENING

These two fine harpists are dividing their spare time between digging gardens and painting furniture in their cottage at Seal Harbor, Me. Mr. Salzedo is holding his annual master classes and devoting time to composing,—he is now writing a sonata for two harps and a suite for harp and piano,—and Miss Lawrence will spend part of July and August touring in Oklahoma, Colorado, Iowa and Nebraska with the Lawrence Harp Quintette.



BENJAMIN FRANKLIN HOTEL, in Philadelphia. One of the most popular series of concerts in this year's local music season were those held in the ballroom of this hotel on four Sunday afternoons, with more than 1,000 persons present on each occasion. The artistic quality of the programs was further enhanced by the quiet and refined atmosphere of this superior hostelry.



BELLE FORBES CUTTER, one of the most popular sopranos on the air in Chicago and vicinity. One of the numbers in which she has met with especial success is John Steel's Sunshine of Roses, which is fast becoming a great favorite with radio audiences throughout the country, and which Miss Cutter has been asked to repeat several times lately. The soprano will be heard in New York in the fall, both in concert and over the radio.



THE PORTNOFFS—A VERY MUSICAL FAMILY

In the photograph are the father and three sons, all of whom in the past few years have won recognition in American music circles. Left to right are Prof. Leo Portnoff, violinist-conductor-composer; Wesley Portnoff, violinist-composer; Mischa Portnoff, pianist-composer, and Walter Portnoff, pianist-composer. Prof. Portnoff and his two eldest sons have concertized both here and abroad and have also become well known as radio artists. Walter, the youngest son, was heard in concert at the Brooklyn Academy of Music this past season. Prof. Portnoff sailed on the S.S. Gripsholm on July 3 for a three months' vacation abroad.



IRMA SWIFT, coloratura soprano and teacher of voice who has given several successful pupils' recitals recently at her Metropolitan Opera House studios and at Steinway Hall. Miss Swift is teaching summer classes at her studio and at Hunter College. She is director of the Metropolitan Vocal Art Club, a chorus whose members are aided by being given opportunity to appear in concert or recital whenever they are qualified. This chorus meets weekly at Miss Swift's studio.



RAISA AND RIMINI IN SOUTH AMERICA

As the readers of the MUSICAL COURIER have already been informed, Raisa and Rimini are now singing at the Colon Opera where they scored huge success since the opening of the season—Raisa in Norma and Turandot; Rimini as Falstaff and as the Barber in the Barber of Seville. Since the receipt of those cables, Raisa and Rimini have sung other roles, scoring equal success with the press and public. Raisa is seen in one of the pictures on the boat as it was about to dock in Buenos Aires. Rimini appears on the same boat as another Vasco, looking for the promised land. The Riminis, after returning to Italy at the close of the Colon season, will go to Chicago, where they have been reengaged for the Chicago Civic Opera season. It is said that Raisa will open the new theater, singing Aida in Verdi's opera.



**Witmark-Warner Notes**

The firm of Witmark-Warner understands thoroughly the value of radio and sound-picture publicity for music of popular type. There is a large and increasing demand among the professional music public for material of this sort since the culture of the country is in a state of change. When the Witmark-Warner firm begins to exploit by sound pictures a song like *Am I Blue?* from *On With the Show*, which is being done by the Williams Sisters, it naturally gets results with an immense audience. When the same publishers get a baritone like Elmer Bernhardi to feature all-Witmark programs over Station WBAL, Baltimore, the result is that undoubtedly a large number of people are reached who like popular music. With the exception of the theme song from *The Divine Lady*, the ballads of Mr. Bernhardi's radio programs are selected exclusively from the Witmark Black and White Series. Witmark is also planning a tour for Don Alfonzo Zelaya, son of General Jose Santo Zelaya, former president of Nicaragua. Don Alfonzo is appearing with Richard Bold, tenor, in a Paramount unit presentation entitled *Mother's Surprise*. A good deal of the music to be used is selected from the Witmark catalogue. Don Alfonzo is an enemy of jazz. He says, "Good music touches one's finer emotions. You hear in good music beautiful, uplifting thoughts. But with jazz music, you can think of low and coarse things. Its effect is purely physical, whereas fine music appeals to the mind."

The Warner Bros. have an exclusive contract with Sigmund Romberg, who already has a contract with the Witmarks. The firm has also signed a contract with Oscar Hammerstein, 2nd, librettist. Ted Lewis has just recorded two songs from the Warner Vitaphone picture, *Is Everybody Happy?* These numbers are published by Witmark. Witmark also publishes a song sung by Richard Barthelmess in *The Drag*. Another one of the celebrated Americans who have been signed up by Warner Bros. and Witmark is Harry B. Smith, noted librettist, who will adapt musical properties to the needs of the Vitaphone. He it was who wrote the lyrics of *Robin Hood*, and many comedy successes.

**Harcum Trio Under Judson Management**

The Harcum Trio has been added to the list of artists under Recital Management Arthur Judson for next season. The personnel of the trio includes Edith Harcum, well-known concert pianist; Mischa Mischaikoff, violinist and former concertmaster of the Philadelphia Orchestra, and Willem Van

den Burg, solo cellist of the Philadelphia Orchestra. All of these artists have won distinction in their individual fields and also have had experience in ensemble playing, with the result that, with their talents and individuality merged in a trio, they achieve an interpretation that is spontaneous, colorful and finished.

**Shaw at Vermont Summer School**

W. Warren Shaw, prominent vocal teacher of New York and Philadelphia, is also well known as an author, a new book of his, entitled *Authentic Voice Production*, now being published by the J. B. Lippincott Company. Mr. Shaw also has written many articles for publication, and in October he is to edit the vocal department of that month's issue of *The Etude*.

Mr. Shaw is now at Burlington, Vt., as director of the vocal department of the University of Vermont Summer School for the fourth consecutive summer. His assistant teacher is Syrene Lister, who owes the development of her voice to Mr. Shaw, with whom she has studied for ten years. Miss Lister is an expert operator of the autolaryngoscope and has many times exhibited in public, one occasion being last May before the New York Music Teachers' Association at Dr. Muckey's lecture at Steinway Hall, when, by means of this specially contrived device, Miss Lister showed to each person present the activity of the throat during the production of tones over the whole scale. This instrument is an aid in detecting interference with beautiful tone and the cause of ruined or impaired voices and is a possible means of putting an end to many errors.

**Irma Swift Studio Notes**

Artist pupils of Irma Swift gave a radio recital recently over WBBR, New York, under the auspices of the International Bible Students Association. Sarah Weinraub displayed a warmth of voice in the *Deh vieni, non tardar*, from *Le Nozze di Figaro*. Esther Kahn, the possessor of a dramatic soprano of beautiful quality, showed an evenness of tone in *Pace, Pace mio Dio*, from *La Forza del Destino*, and also gave splendid interpretations of *The Little Elf Man* and the Big Brown Bear by Manna-Zucca. May Haggerty's smooth legato in *O del mio Dolce Ardor* by Gluck deserved much praise, and Janet Campbell was heard in a dramatic interpretation of the *Romanza* from *Cavalleria Rusticana*. Lillian Fischer was satisfying in *Roberto o tu che adoro* from *Roberto il Diavolo*, and Mary O'Donnell, coloratura soprano, gave evidence of poise in Mozart's *Alleluia*.

**Harriet Maconel, Yeatman Griffith Artist, Signs Contract with Grand Theatre du Bordeaux, France**



Word has just been received from Harriet Maconel, mezzo-contralto, now in Paris, that she has been engaged for the season 1929-1930 by the Grand Theatre du Bordeaux for the leading mezzo roles in *Aida*, *Dalilah*, *Herodiade*, *Trovatore*, *Le Prophète*, *Werter*, *Roy d'Ys*, etc. Before the opening of the season at Bordeaux, Miss Maconel is busy fulfilling opera, orchestral and concert engagements in France and Belgium, and on June 10 was guest soloist of the Cercle d'Interalliés at a dinner and concert tendered the English Ambassador by the French Government, which was attended by many notables. The past year Miss Maconel studied and coached with Yeatman Griffith, internationally noted vocal pedagogue of New York City.

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## Paris

(Continued from page 5)

works of the musician who but recently was called the chief of the modern French composers. And the almost deified Victor Hugo has been so much neglected by the present generation that the museum in honor of his name is now transformed into a school for boys.

Conspicuous among the singers who are popular with the Parisian public is Ninon Vallin, whose style and personality always assure her a crowded concert hall and many recalls. Her Spanish songs appear to be the most welcome numbers on her programs, but her French songs are equally well sung. The large Gaveau Hall was packed with hearers seated and standing at both of her recitals.

Toti dal Monte interested a large audience in the Pleyel Hall with her flexible and musical voice in various works by Giordani, Salvator, Donizetti, Bellini, Bizet, and other composers of lesser renown. Modern composers do not pay much attention to the requirements of coloratura singers, who must necessarily fall back on the Italian composers of last century. Voices, however, cannot be made to fit the music when the music does not fit the voice. The applause which greeted the work of Toti dal Monte showed that the public is willing enough to hear this kind of music even though the modern composer neglects to write it.

## VICTOR PRAHL WINS SUCCESS

Victor Prahl sang a number of songs of several schools—old and modern French, old English, modern American, negro spirituals—at his recital in the Chopin Hall, which seemed to please his hearers very much. His baritone voice has the same timbre throughout the entire range, and his diction is excellent. The new French songs by Gaillard, with the composer at the piano, won the most applause, which they well merited. Victor Prahl was compelled to add some extra numbers at the end before his audience would allow him to depart.

Reinhold von Warlich was heard with the closest attention by a good audience in the Chopin Hall when he sang a number of German works of a very high order, including Schumann's Dichterliebe. Among the modern works were songs by Richard Strauss, Pfitzner, and Philipp Jarnach. The latter was present and accompanied the singer. This vocalist has had long experience before the public and his voice at times appears overworked. But his musical intelligence and art always make his recitals delightful.

Sarah Fischer, well known soprano of the Opera Comique and the Mozart Festival, gave a joint recital in the Gaveau Hall with the pianist, Herbert Carrick. This young American artist was for several seasons the accompanist of Reinhard Werrenrath on his many tours. But he put himself in the hands of the Parisian teacher, Wager Swayne, with the result that he is now a concert pianist with a brilliant technic and a powerful tone. He played a number of short pieces by Bach as well as Busoni's transcription of the D minor prelude and fugue, and was heard later in an exacting rhapsody by Dohnanyi which was received with great applause by the audience.

## ENDLESS APPLAUSE FOR BAUER

Harold Bauer is of course an old favorite of the Parisian public. His two recitals in the old hall of the Conservatoire drew very large audiences. The applause was endless and the extra numbers many. Boos and cat calls greeted the man who came on the stage to close the lid of the piano. Even then the lights had to be partially extinguished before the crowd would disperse. His programs were mostly classical, with Schumann preponderating. Beethoven, Brahms, Franck, and Chopin were equally well played and as warmly applauded.

Dai Buell's program was chosen with dis-

cretion from composers of widely different styles. Haydn, Gluck, Bach, Scarlatti, Chopin, Saint-Saëns, and Liapounoff, were all excellently played and well received. Dai Buell plays with the authority of a long experience in concert work. Her tone is musical and her interpretations artistic and correct according to the style of the composition.

Nikolai Orloff was justified in giving his recital in the Pleyel Hall, for his friends were many. There is no disputing the fact that Orloff is one of the few really great pianists of the day. His Beethoven's sonata in E flat was full of poetry as well as the mainly sentiment which this music calls for, and in his Chopin numbers he was the embodiment of grace and charm. His flawless technical equipment permitted him to play the studies with the most perfect clearness at great speed, and the mazurkas were gems of purest ray serene. Seldom does an audience manifest such enthusiasm. Many well known pianists were keenly interested in Orloff's interpretation of his various numbers, but the long and vigorous applause came from the general public.

Denyse Molé filled the Gaveau Hall when she played in recital there early in June. She is a pianist who can always be counted on to find very new or very old works which are seldom, if ever, played. Among the classical moderns, so to speak, her special composer is Debussy. Her program contained the names of Cimarosa, Champonnieres, Solar, Royer, Swan Hennessy, as well as Handel, Scarlatti, Daquin, Chopin, and Debussy, and the generous applause of the audience warranted her in believing her unchallenged selections were appreciated.

Marcelle Meyer gave a concerto recital in the Pleyel Hall to the accompaniment of the Orchestre Symphonique conducted by Monteux. In the Mozart concerto in A she was alert, rhythmical, light, and clear. In Schubert's Wanderer Fantasy, revised and orchestrated by Liszt, she was brilliant, powerful, broad and dramatic. In Strauss' Burlesque for piano and orchestra she again played with the appropriate style, and the audience recognized the art and skill of the soloist with great enthusiasm. This was the last appearance of the Orchestre Symphonique and Pierre Monteux for this season. The conductor is resting till October at his country home in Belgium.

## HOROWITZ CAUSES SENSATION

The most sensational pianist of this summer season was Horowitz. He is a virtuoso of the first order. His many admirers filled Pleyel Hall and gave him unstinted applause for his dazzling display of finger agility, clear passage playing, powerful tone and electrical vitality.

Virginia Morgan's first harp recital in Paris drew a goodly number of her friends to Erard Hall despite the wretched weather and numerous counter attractions elsewhere. The young American artist has excellent finger skill and a cultivated art sense which makes her playing very agreeable. She was particularly happy in her light and shade, the crescendos from pianissimo to full power were skillfully managed. The program included arrangements of Bach, Debussy, and Albeniz, as well as a number of brilliant and original works by harp virtuosos.

## HEIFETZ TWICE FILLS OPERA

Heifetz filled the Opera twice with his two violin recitals, for he has a large following in Paris. His charm of style and his brilliant technic were in plentiful evidence.

Zimbalist gave a recital in the Champs Elysees Theatre, playing among other works a new sonata of his own in G minor. It was warmly received by an audience of moderate dimensions. Unlike most sonatas for violin and piano, the violin part is exceedingly well written for the instrument. The sonata was followed by the Mendelssohn Concerto and the recital ended in the champagne bubbles of Sarasate's Tarantelle and other light weight music.

Paul Kochanski displayed his serious art

as a violinist in the Gaveau Hall on June 18. Bach's concerto in A major, Mozart's Andante and Rondo, and Dohnanyi's Ruralia Hungarica were followed by a number of lighter pieces, among which the violinist's own transcriptions of Spanish works gave great pleasure to the audience. C. L.

## Daniel Pupils in Benefit Concert

Edna Bishop Daniel presented a number of her artist pupils in a concert given under the auspices of the Charity Mothers' Class at Grace Reformed Church in Washington, D. C., on June 25. Assisting on the program was a section of the Nordica Mandolin and Guitar Orchestra, under the direction of Walter T. Holt, with Jennie Glennan, as accompanist.

The first of the singers to be heard was Catherine Schofield, who presented, by request, DeKoven's Winter Lullaby, in which the sweetness of her soprano voice was enhanced by the delicate accompaniment of the Nordica Orchestra. Later, Miss Schofield sang three songs, with Mr. Holt at the guitar, and another number with orchestra. In all of her offerings, she displayed a love of her work, plus a fine sense of rhythm and fluency of tone production, which thoroughly marked her as an artist with an assured future.

Mildred Spahr, another young soprano well-known in Washington and vicinity, chose numbers by MacDowell and Maud Valerie White, while Clarice Summers, coloratura soprano, also rendered well her songs by Josef Renner, Jr., and Eva Del'Acqua. And Edith E. Carr's Welsh and Irish folk songs were nicely selected and well adapted to her style.

All of these artists have the advantage of studying with the well-known vocal teacher of Washington, Edna Bishop Daniel. Mrs. Daniel plans to give another recital in the fall, at which time some of these students, as well as other advancing pupils, will be presented.

## Aksarova Inaugurates London Section of Pro Musica

Valentina Aksarova recently gave a reception at her London home for Mme. Herscher Clement, president of the French section of Pro Musica. The two ladies are founding a branch of the society in London and many distinguished musicians were invited in order to learn of the aims and activities of this organization, which has twelve branches in America. Eugene Goossens has consented to become a member of the committee.

Just previous to this reception, Mme. Aksarova returned from Paris where she gave an extremely successful concert at the United States Students' and Artists' Club.

## Glazounoff Coming

After negotiations carried on for several years, S. Hurok, who is now in Europe, has finally succeeded in persuading Alexander Glazounoff, distinguished Russian composer, to come to America for a limited number of concert appearances as pianist and also as orchestral conductor.

It is generally conceded that, with Rachmaninoff, Glazounoff remains the last of the old guard of Russian composers. His symphonic, choral and piano-forte works are in the repertory of every musical organization.

Mr. Hurok has succeeded also in securing Escadura, noted Spanish male dancer, for a short tour next season.

## Krasner to Spend Year in Europe

Louis Krasner, violinist, who recently gave the first Boston performance of Casella's violin concerto at a "Pop" concert there, conducted by the composer, sailed for Europe on the Berengaria on June 26. He will spend a year abroad, making his headquarters in Vienna.

## PUBLICATIONS

(Carl Fischer, Inc., New York)

*Ave Maria*, a song for high voice, by George Bagby.—The words are in Latin and provided with an English translation, and the accompaniment obviously intended for the organ, though it will also prove effective on the piano. The melody has a solemn and religious fervor. There are several climax points, and toward the end an excellent crescendo rising to a high A-flat well placed for the singer and impressive.

## New Music Publication Society

*Six Preludes* for piano, by Adolph Weiss.—The New Music Publication Society was organized several years ago by Henry Cowell and publishes its music in the form of a quarterly magazine. The magazine contains nothing but music, except some biographical notes and explanations of the music itself. Up to the present time the society has printed about twenty pieces, all of the ultra-modern sort.

These works by Adolph Weiss are also of the ultra-modern sort. Mr. Weiss is a pupil of Schoenberg, and shows the influence of his master in the logical way in which this thematic material is handled and developed. The music of course is what old-timers will call dissonant or even discordant. But these are terms that are not found in the vocabulary of the futurist. Mr. Weiss evidently possesses a masterly technique and his music is not a matter either of guesswork or of unskilled inspiration. It is rather a carefully thought out fabric constructed upon a definite pattern and thoroughly logical. Any student of modernism who is further interested in the method that Mr. Weiss uses in his composition and in his structural theories will find extended notes appended to the published music, which may be obtained from the New Music Society.

(A. P. Johnstone, Grand Rapids, Mich.)

## The Voice and Singing, by George A. Murphy.—Mr. Murphy is an experienced teacher of singing, and has, in this little book, set down the result of his years of observation.

He avoids technical terms as far as possible, and writes in a commonsense, simple style that is very appealing and is just the sort of talk that the student should hear in the studio of a first rate teacher. Mr. Murphy was a pupil of the late Oscar Saenger and was commanded by his teacher as a vocalist of skill, with a fine voice and a thorough knowledge of his art. Mr. Murphy's little book embraces a large field of thought, and is surprisingly wide in its selection of subjects for treatment, and free from prejudice in its point of view. Mr. Murphy evidently believes neither in methods nor in "isms."

(Boston Music Co., Boston, Mass.)

*Four piano pieces* by Elizabeth Gest.—They are entitled, *Fireflies*, *Sunshower*, *Rainbow* and *Boat Song*. This is music of the earliest grade, intended for very small children. Such music demands as much invention on the part of the composer as music fitted to a larger frame. In fact, one is inclined to believe that it actually requires more invention, for certainly there is nothing in the attenuated fabric of such little works that could possibly serve to cover up poverty of ideas. Miss Gest is fortunately lavishly endowed. She says much in a few notes and says it charmingly, and at the same time she manages to give an educational value to her work, which will add to the appeal it should make to teachers who have little children for pupils.

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WANTED—ADDRESS OF ARNOLD POWELL, teacher of violin, composition and theory, who opened studio for short time in Steinway Hall. Claims to be

pupil of Glazounow, and Wilhelmj. Information as to his present whereabouts will be appreciated. Address: "A. A. L." care of MUSICAL COURIER, 113 West 57th Street, New York.

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WANTED ADDRESS of Emmaletta Valentine who formerly had a studio in Los Angeles. Information regarding her whereabouts will be appreciated. All communications will be treated confidentially. Address: "L. A. S." care of MUSICAL COURIER, 113 West 57th Street, New York.

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# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown

*This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York*

## The School Administrator and the Music Program

By Mabelle Glenn, Supervisor of Music, Kansas City, Mo.

[*This paper was read by Miss Glenn at the Supervisors' National Convention in Chicago. It contains so much interesting material that we believe it well worth publishing.—The Editor.*]

The general administrative direction which comes to the music department from the school superintendent's office differs widely in different school systems. The school administrator begins by thinking in terms of the community itself. The central thought of his staff, to which the director of music belongs, must be to weld the whole community into an effective unit rather than making the schools a unit in the community. Knowing that a school system cannot function fully in a social vacuum, the administration makes plans beyond the school-room. School activities of today are as wide as the social contacts of the pupils in the school, and the superintendent has a right to expect his music department to function toward these social aims in education.

In assuming the duties as Director of Music in Kansas City, I was commissioned by the superintendent to work out a plan whereby music might be made a vital force in the community. While individual variation in music capacity must be recognized, there is no doubt but that the emotional life of every child can be enriched now and hereafter by contact with music, and it is the development of phases of music education which influence every child that should be given first attention.

The working out of details of a plan which will reach every child and enrich not only his school life but also his complete life, should receive first consideration. This plan must not only be concerned with organization in curriculum activities but must also reach all of the social contacts of the child, for music activities in the class-room which do not carry over into homes, churches, clubs, concert halls, places of recreation and amusements, are not activities of such a nature as to be a vital force in life.

Studying the machinery employed in successful experimentation in general education

outside the field of music and examining the programs of music departments, which were making music a vital force in the community, preceded any final decision in plans. It had been pointed out that a successful music department is one that is not grafted on to a school system but rather grows into it. Therefore, a gradual development with first consideration given to those phases of music education in which all students participate with pleasure and profit was desirable. When all pupils had been given an opportunity to make music a healthy emotional outlet, then we might turn our attention to phases of music education which serve selected groups to a greater extent. I was encouraged to talk over these plans in their unfolding with my superintendent, who knew local conditions and had a basis for judgment as to the possibilities of the success of these plans in our school system.

His willingness and desire to give thought to seemingly unimportant details in the music department has not only meant his sharing the responsibility of the results but has also meant that every project launched in the music department has had the force of the Superintendent's Office and the Board of Education back of it. The fact that a superintendent can and will sympathetically explain all the inner workings of the music department to the Board of Education and to the patrons of the community gives that department a feeling of security.

There are other advantages in working close to the head of the school system. First, through his experience and study he has acquired administrative skill which eliminates bungling and saves time. He has the fundamental guiding principles of education in mind and sees a situation from a larger point of view than does a director of department. A music director may think of the success of his plan as the end, while the superintendent sees the child as the end in all educational activities. Of course, it is one of the supervisor's responsibilities to influence those who are in charge of the larger policies of the system. The director of music who has not enough conviction to make his superintendent see the importance of music can hardly hope to gain the confidence of a community.

If directors of music are confronted with indifference in the superintendent's office, plans for making the administration see "light" should be carefully thought out. Acquaint your superintendent with the technic employed by practitioners in your field. Discuss with him your ideals for public school music's contribution to an abundant life in your community. Talk over the methods which you have worked out through your own experience and the experiences of successful fellow-workers, and he will grow in his appreciation of the importance of music as a required objective in education.

The director of music should be ready with constructive recommendations at all times, and, because the superintendent sees a situation from a larger point of view than can any director of a department, should accept occasional reversals in a good spirit. I have known directors who took as personal slights the inattention or quickness of decision of a very busy man, but we must remember that the stronger the superintendent the more quickly he thinks and acts. For that reason plans to be presented to an administrator should be thought out in detail and should be in concise shape so that a minimum amount of his time is required.

We cannot expect "half-baked" plans to receive the approval of a superintendent.

It is sometimes hard to get the ear of a busy superintendent, but I have often found that while waiting for an opportune time to talk over plans with my superintendent, my vision has cleared, my plans have changed and matured.

A DIRECTOR OF MUSIC IN ADMINISTRATIVE DUTIES

When a plan has been approved by the Board of Education through the superintendent, then it is the business of the department to administer it through the members of the department. In this the director must not pose as a Moses bringing down the tables of the law from the mountain top. Through a council of department heads and teachers the general procedure can be unified. A music department of two or three members obviously presents a very different problem from a department of seventy-five or more. But in either situation, group discussions are essential if the largest possible returns are realized from each individual and from the group as a whole.

A department organized on a democratic basis with several committees should secure unification of spirit. Sharing responsibility brings to the members of a department more pride, more joy and satisfaction of possession.

Each member should have a sympathetic understanding of the contribution which every other member in the organization is making toward the carrying out of educational policies. There is no greater handicap to success than inability to engage with others in common undertaking. A person who lacks the power to understand the importance of the work of other members of the department, no matter how efficient in his own particular line, is a liability rather than an asset and for the sake of the group morale should be eliminated.

If we are eager to test the efficiency of a plan of organization let us ask ourselves such questions as these: (1) Does every individual know enough of the whole plan to do his part intelligently? (2) Does every member of the department feel personal responsibility? (3) Are details thought out in advance?

The method by which curriculum revision has been carried on in many school systems in the past five years is a splendid example of unification through cooperation. Instead of the director of music being wholly responsible for the revision of the curricula, committees consisting of class room teachers, supervisors and administrators have been appointed, so that in a medium sized city two hundred or more persons were actively engaged in curriculum study in music. The fact that 200 persons examined all available courses of study and read authorities on the objective of education, so that they might make contributions to the curricula, stimulated class room instruction to a very gratifying extent. The old order of things when a director handed down a course of study which was to be rigidly followed made of the teachers a sort of glorified monitor. The new plan enables the class room teacher intelligently to cooperate as a member of a working family. To be sure, the director of a department works very close to those committees, always encouraging and stimulating.

THE FUNCTION OF A DIRECTOR IN UNIFICATION

Whenever there is an interruption in the continuity of the education of a child, it

should be recognized by the director of a department and plans made for its correction. Too often there is a break in the progressive development of pupils because high school teachers have no definite knowledge of the elementary and junior high school music experience of their pupils. The early work in the high school should be conducted in such a way as to secure a sequential development. Through teachers' conferences the director can acquaint high school teachers with the methods employed in the grades for musical development. If a high school teacher is not interested in finding out how and what pupils have experienced in the grades and junior high school and is not willing to adopt methods of teaching that conserve to the utmost what his pupils bring to high school in desirable attitudes toward music and power in making it, he should be shaken out of his complacent self-sufficiency. The high school teacher who is eager to know of the former experiences of his pupils is never the teacher who excuses himself on the grounds that his pupils came to him with no preparation.

This unification of experience from kindergarten through college in school activities and in outside activities is only possible in a system where there is a director of music who is directly responsible to his superintendent for the musical development of the community.

It is unfortunate that in many of the smaller cities of the middlewest music is not making the contribution to individual and community life that it should because the grades are working independently, the junior high school has no connection with either the grades or the high school and the instrumental department functions as a separate unit. The Music Supervisors' National Conference could render a great service to schools if it would try to get the idea of the importance of continuity in music education in the minds of superintendents and Boards of Education.

### PHASES OF MUSIC EDUCATION WHICH CALL FOR SPECIAL ORGANIZATION

A director of music who permits any project to go into a school unorganized is failing to that extent. If a project is worthy of a place in the schools it is worthy of the most careful organization on the part of the director. Success or failure of a worthy project is often due to the plan of organization. If a director believes in the development of bands and orchestras in a school system he must believe in class instruction in band and orchestral instruments, and he must be willing to work out a plan whereby this instruction is given under favorable conditions.

If class piano instruction is to show satisfactory results the director must organize most carefully. Turning these classes over to private piano teachers, each to carry on as she fancies, will never bring satisfactory results. They seldom have had opportunity for acquaintance with the underlying principles of education and are likely to forget the child as a thinking and feeling being in their desire to train his fingers. Unless there is a carefully worked-out plan of procedure based on sound pedagogy, it would be better to omit class piano instruction.

Concerts for children are generally conceded to be important in the development of a community's musical life, but in many instances the purpose is defeated because the director of music fails to assume the responsibility for their success. When young



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## Music in Schools and Colleges

children are turned loose at a symphony orchestra concert that has been prepared by persons who have no point of contact with children, and when these children come to the concert with no idea of the music content, no ideals in concert etiquette, and no former training in giving their imaginations the right of way in music, they will be so bored that they will have no desire for further concert experience.

Therefore, programs for children's concerts must be carefully built. A concert planned for high school students is not the concert best suited to fourth grade pupils. Pupils from each school should be definitely assigned to a certain section of the auditorium. Entering and leaving a concert hall with dignity has its influence in bringing about the desirable attitude toward music. Having pupils pay for concerts rather than have them free is another important factor in building up the right attitude. Why should children pay for movies but have this, which is one of the most beautiful experiences of their youth, given to them without their making the slightest sacrifice? In the poorer schools of several cities, the teachers have organized banks to take care of the concert ticket money as the pupils bring it penny by penny. Appreciation for good music goes hand in hand with respect for it.

In planning children's concerts the director of music has the opportunity of combining his powers of organization with his insight of music's appeal to children and if he is willing to work in detail his efforts will be crowned with success.

While many music departments suffer for lack of organization, we all appreciate that an administrator must not create machinery for machinery's sake. The author has seen blue prints of the organization plans of departments in which the child was so far away from the head of affairs as to make them complete strangers. An administrator must watch lest success "close in" on him and shut out the child from his vision.

By way of passing, a word of warning to administrators from Daniel Gregory Mason, who says, "The first art of every artist is to choose the right ideals, but the practical man maintains that civilization is to set right not by anything so subtle and immaterial as better ideals but by his modern cure-all 'organization.' He does not see that, after all, his organization can only reshuffle what already exists—that new values can come into existence only through ideals."

If music is to function in American life, to a greater extent than it is now functioning, we, the administrators of music departments, must "extend our vision beyond keeping pace with the present." We must see in public school music a means of feeding man's need for beauty, not a stunt for arousing transient enthusiasm.

Do we fear bringing joy to the music lesson? In reading addresses delivered before music conferences I have been startled to note that several persons in public school music work seemed to fear lest music be

made too pleasant, though psychologists have told us there must be joy in every lesson, that any activity which is not associated with joy is likely to be lost.

Togore has said, "Things in which we do not take joy are either a burden upon our minds to be got rid of at any cost; or they are useful, and therefore in temporary and partial relation to us, becoming burdensome when their utility is lost; or they are like wandering vagabonds, loitering for a moment on the outskirts of our recognition, and then passing on. A thing is only completely our own when it is a thing of joy to us."

No matter what incidental benefits may be attributed to music and the hearing of music, the entire thesis of music must ever be beauty; and through its beauty the ultimate purpose of music must be to increase human pleasure and enjoyment.

This story is told of Leonardo, that when his pupils were called in to see the completed picture of the Last Supper, they fell in ecstasies over the tracery on the border of the tablecloth. Whereat the angry artist, with a sweep of his brush, annihilated the beautiful tracery, exclaiming, "Fools! look at the Master's face!" Is it not possible that we as administrators stand in danger of losing sight of the Master's face in our zest to perfect the tracery?

Let us, as organizers of music activities, take the bringing of joy to America through the experience of beauty as our ideal, our aim; and a noble aim it is, if Galsworthy was right when he said, "Beauty alone in the largest sense of the word—the yearning for it, the contemplation of it, has civilized mankind."

\* \* \*

## General Notes

### Nebraska

**Crete.**—Doane College department of Music presented the following program by Marie Grosshans, organist: Sonata in F minor, op. 65, No. 1 (Mendelssohn), Prelude and Fugue in A minor (Bach), Pastore (Widor), Selections from the Nutcracker Suite (Tschaikowsky), Toccata from the Fifth Symphony (Widor).

### New York

**Schenectady.**—The high school orchestra of forty-five pieces under the direction of Kenneth G. Kelley, supervisor of music, and the chorus of 160 voices under the direction of Marguerite W. Schaufler, gave the following program: the orchestra played Gavotte and Musette from the Third English Suite (Bach), arranged for orchestra by Louis Adolph Coerne; Symphony in E flat major (Mozart); the Glee Club sang Now Let Every Tongue Adore Thee (Bach), Dainty, Fine Sweet Nymph (Morgan), The Galway Piper (Irish Air), arranged for girls' voices by Percy Fletcher, O My Love's Like a Red, Red Rose (Garrison), The Old Family Clock (Grant-Schaeffer), Choral Fantasy from Lohengrin (Wagner-Fletcher), Alma Mater, arrangement by Lillian Davies and Grace Tremblay. The accompanist for the Glee Club was Jerry Mirate.

### Wisconsin

**Sheboygan.**—The following program was given by the musical organizations of

the high school at their annual concert, with Theo Winkler, supervisor of music in charge: the orchestra played the Sheboygan High School March (Winkler)—dedicated to the students of S. H. S., Cavatina (Bohm), Ballet Music from Rosamunde (Schubert); the First Girls' Glee Club sang Down in Derry (Ralph Cox), Thine Eyes So Blue and Tender (Lassen), One Morning, Oh So Early (Hawley); Hazel Bradley, Margaret Soberg, and Virginia Lang were at the piano. A cantata for mixed voices, The Father of Waters, text by Nelle Richmond Eberhart, music by Charles Wakefield Cadman, was given by the advanced Girls' Glee Club, Boys' Glee Club, and the orchestra, with Otis Weiskopf as soloist.

### Wyoming

**Casper.**—it is the custom to present at least two concerts a year in the high school, and an annual spring festival with children of the grades. In the high school, music is elective for the appreciation, history and harmony classes, but for glee club chorus it is selective as well as elective. There are two glee club choruses for girls, of sixty-five voices each; one for boys, of eighty voices. From these are selected six quartets and smaller glee clubs. These organizations together with the high school orchestra of forty pieces give two concerts annually.

At the first the following program was presented: Overture, Glorianna (Weidt), orchestra; Massa Dear (Dvorak), Three Chafer (Truett), The Mosquito (Loomis), Boys' Glee Club Chorus; Indian Mountain Song (Cadman), Sandman's Song (Prothero), Girls' Quartet; Fairy Cradles (Crawford), In Our Boat (Cowen), In Starlight Time (Speaks), Girls' Glee Club Chorus; We Meet Again Tonight (College Song), Little David Play on Your Harp (Negro Spiritual), Boys' Quartet; Largo from Xerxes (Handel), Ballet Music from Rosemunde (Schubert), orchestra; Hope Carol (Smith), Double Quartet; Mammy's Little Pigeon (Farris), Street Urchin's Melody (Arr. by Beattie), Boys' Quartet; Spinning Chorus from Flying Dutchman (Wagner), River, River, Chilean Folksong (Arr. by Page), Girls' Glee Club Chorus; In the Time of Roses (Reichardt), Drowsily Come the Sheep (Proctor), Sextet; Lullaby from Erminie (Jacobs), The Broken Pitcher (Poutet-Fearis), Girls' Quartet; To Thee O Country (Eichberg), All in the April Evening (Robertson), Mexican Serenade (Chadwick), combined choruses.

The High School Cadet Band of sixty-five pieces gave an annual concert, the proceeds of which helped to defray their expenses to Denver, Col., to take part in the Rocky Mountain State Music Contest. The program was as follows: The Thunder (Sousa), Fest Overture in C (Vincey Lachner), Rocked in the Cradle of the Deep (Arr. by Ed Boos), My Song of Songs with haritone solo (Clay Smith), Patrol Comique (Hindley), Santiago, Valse Espagnole (Corbin); Goodnight, Goodnight, Beloved (Pinsuti), Neapolitan Night (Zamecnik), Girls' Quartet; Coronation March from The Prophet (Meyerbeer), Hearts and Flowers (Tobani); Serenade, cornet solo (Schubert); Sullivan's Operatic Gems (Reddy), The Conqueror Overture (King).

The music department presented Bohemian Girl, by Balfe, with a chorus of sixty voices

## Music Educators of Note



SARA M. CONLON,

assistant supervisor of music in St. Louis, Mo., who is a graduate of Public School Music at the Institute of Musical Art of New York. Miss Conlon is a recognized authority on music in education. For some years she was instructor of public school music and voice at the University of Wisconsin, assisting Prof. Peter W. Dykema. Miss Conlon, who occupies a prominent place in music education, has been a pupil of Wilfred Klamroth, Herman Devries of Chicago, and Arthur Kraft of New York.

selected from the glee clubs, and the main cast made up of outside artists.

National Music Week is always observed by the entire community. As in previous years, the grade school Public School Music Department presented programs each day at the noon day service clubs and assisted on the programs at theatres during the lunch hour. During the week the annual appreciation concert was given for the children by the Casper Philharmonic Orchestra. The high school also gave one concert free to the public. To close the week a concert was given by the Los Angeles Symphony Orchestra.

### N. Y. U. Summer Series

The New York University Summer School is having a series of interesting concerts. On July 8 the Wood Wind Ensemble gave a program of numbers by Beethoven, Rabaud, Saint-Saens, Schubert and de Wailly. This was followed by a piano recital by Ralph Leopold on July 15, and a second appearance is scheduled for July 22. The program for the latter date will include explanatory remarks on the motives and excerpts from Wagner's Tristan und Isolde, with various piano selections from the opera. Earle Spicer, baritone, is scheduled for a song recital on July 29 and the Arthur Lichstein Quartet on August 5.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### "Piano Men Must Now Sell Music in Order to Sell Pianos"—Music the Fundamental of Future Prosperity—Some Examples Drawn from Present Day Successes

A well known piano man, one of the Old Timers in the Middle West, remarked the other day, "Piano men must now sell music in order to sell pianos."

Let us see just what this means. Some may misunderstand it. There will be that feeling that "selling music" means sheet music. "Selling music," probably, can be best understood when selling pianos is attached to the two words, by saying that the House of Steinway has been selling music for three-quarters of a century. That is why this year is one of the greatest the Steinway house has ever had.

It may also be said that the Baldwin house is "selling music" when it gives its "At the Baldwin" every Sunday night, in connection with concert work in the music seasons upon the concert stage, and it may also be added that the sale of Baldwin Pianos for this year is running far above that of any year of its existence.

Let the piano man's mind dwell upon this. It means that the selling of pianos is based upon music, and the houses of name value are those that now are selling, while those of no-name value are not selling. We may argue that this or that has "killed" the piano, but one fact does remain that the pianos that now are being sold are those of name value.

#### Music, Music, Music

Let any piano man read what is said by The Rambler in this issue and bring clearly to mind what one pianist is doing along the Pacific Coast to bring the piano and its music into the homes of the people, and then also take into consideration what the Baldwin house is doing to take the Baldwin piano tone into the homes of millions of people every Sunday night.

It will then be made clear just what is meant by the old retired Middle West manufacturer when he says piano men must sell music.

To sell a piano, music should be the main argument, and the somewhat tragic exclamation of an old time New York politician applies to music, that music is "appertainin' to an' touchin' on" piano selling in all that may be said herewith.

That piano men are arriving at last to an appreciation of the piano as a profit maker is told when George Urquhart, president of the American Piano Company said one day this week: "Piano men are beginning to show an appreciation of the piano as a profit maker, and showing this in their attitude toward the piano. This," said Mr. Urquhart, "is something encouraging, for the piano man's mind has for long been centered upon the radio, following the same trend as applied to the selling of the talking machine and phonograph in the past."

The talking machine did make a lot of money for piano men, but that was offset by losses not considered in the lessening of piano sales. This was caused by the demand created by the manufacturers of such recording machines, and the allowing of efforts for piano sales to fall off.

At the same time we had the fascination of the piano player, something that was just as much of a sensation as now is the radio. Always, however, the piano was carrying the load of the selling overhead. Piano men relegated the piano to the second floor, allowing the talking machine to take up the first floor with so-called "sound proof" booths.

Today there is not a booth of this kind to be found. The space is utilized by the radio displays, and the same overhead "appertainin' to an' touchin' on" the selling of the new sensation.

Without sane business reasoning piano men have discounted piano selling and "passed up" the player piano in favor of the radio, and now are finding just

what is meant by the losses that become apparent at the end of each month. To sell music means to interest the people in music. How many dealers are striving to do this?

Let us give another illustration. Two or three weeks ago The Rambler told a story of a remarkable concert given in the Cincinnati warerooms of the great Wurlitzer Company. It was startling to read that the despised accordion was utilized to attract an audience of eight hundred people packed in the Wurlitzer building in Cincinnati, while police "moved on" from Fourth street some fifteen hundred people who could not possibly get into the Wurlitzer establishment.

The story told of accordions that sold for \$375 to \$750 being used in this concert, there being twenty-four instruments played by twenty-four young people who had been trained to play the piano accordion at the Wurlitzer studios, and this for a fee that barely covered the overhead of the teaching. Accompanying this accordion band was an orchestra made up from students from the public schools of Cincinnati, the whole resulting in a programme that was enlightening, entertaining and surprising in many ways.

Also, it may be said that the Detroit house of the Wurlitzer Company has organized a band for banjo instruments along the same lines. Concerts are given, and the same high class music is presented as at the accordion concert in Cincinnati. It also may be stated, the Wurlitzer house is following the same method as regards the forming of brass bands throughout the country. This means "selling music."

#### Another Illustration

Now let us dig deeper into this form of selling music and take some facts "appertainin' to an' touchin' on" the selling of pianos through the selling of music. The Wurlitzer piano sales are within 18 per cent. of that of former years of piano selling. Does this "selling music" have anything to do with piano selling? It does.

It may be a great cry from that of concerts upon the concert stage as practiced by the Steinways for the past three-quarters of a century, but that certainly is what has held the Steinway piano before the eyes and ears of the public. It may differ from the "At the Baldwin" that every Sunday night gives to the people of this country programmes that call for the "listener in" to hear that Baldwin tone that is causing greater sales of that particular piano, but it is the selling of music to the people.

The Wurlitzers sell accordions, sell banjos, sell harps, sell pipe organs, sell all musical instruments, therefore the selling of music by that house covers a different field from that of the Steinway and the Baldwin houses, yet this very effort to sell the musical instruments manufactured by the Wurlitzers holds its piano sales to a high record, and compels the admission that anything in music helps piano selling.

The ambition of George Hopkins of Oregon University, that the people on the Pacific Coast should hear good music through the piano is the selling of music that brings piano sales. There are so many avenues for the selling of music that it is a wonder that piano men themselves do not realize that instead of a stupid silence in the face of the successes of the houses referred to the facts are not utilized as a study to bring to their minds the truth that pianos are sold solely through the medium of music.

We may argue and talk about the radio, the talkies, movies, etc., but let piano men observe that what kept the silent movies alive was the music that was supplied to make the entertainment of the pictures of value. The talkies will not hold their own unless they give true tone, and up to this time there has been a lack of that essential that will eventually be

overcome. But while this may eventuate, it must be remembered that it was the Red Seal records of the talking machines that brought such vast sales and distribution to the people.

#### Music and True Tone

All this question of music, however, must be regarded and based upon true tone. The people will follow any new invention, but unless that is based upon true results the public will, without apparently giving any reason, subside in its patronage. Watch what will become of the talking movies unless science and ingenuity cooperate to make tone production with the silent pictures true tone. That this will be done is to be expected, but as now being given to the people there will be that same revulsion that "killed" the talking machine and the player piano.

To the writer the piano player was killed by the "rotten" music rolls supplied. The jazz fever was on. This paper warned the makers of music rolls what the result would be, and many were the arguments with one of the largest producers of music rolls upon this subject.

True tone was not solved as to the recording machines, and now look at them. So piano men can take it for granted that what was said by the Middle West man is to be accepted as a warning.

Piano men may warm up to the piano again in a way. They may find that their own business methods depend upon the selling of music to the people because they have discovered that the selling of pianos brings greater profits and more substantial paper.

#### A Great Responsibility

To reach out to the people, every piano man gaining a living through piano selling should have a respect, first, for music; second, for the piano. It is not enough to say that there is a better profit in piano selling than in radio selling, it is necessary that there be a proper respect for piano music, for music of all kinds. We may think the piano is a dead business issue, but let it be said with authority that the music the piano gives us will be with us for all time, just as it has been for many years in the past. In fact, it is evident to those who are studying this phase of music, that the piano will have a sale through the demands of music alone that will give good business investments to those who can see the necessity of arriving at the people and bringing them face to face with the piano.

The Wurlitzers are proving this in their piano sales, but it must not be accepted that the selling of pianos is made directly through the agitation of music by the small musical instruments. Study the activities of the big house in the violin. Here is an instrument that does not allow of the butcher, the baker and the candle-stick maker to sell. The average piano man can not sell violins. The Wurlitzers have this in connection with their pianos, but it takes millions to bring the largest violin collection of old masters in the world to the musicians of this country. This, however, has its effect in holding the Wurlitzer piano, the Wurlitzer harps, the Wurlitzer pipe organs, the Wurlitzer radios into music making and selling.

Why sit still and let the houses that know the value of music in the selling of pianos carry all that is good into their distribution methods, and cry that it is the radio that is doing this or that. Take up the modern methods and apply them as do these great houses that are making money.

In the old days we placed pianos "out on trial." Baldwin went this one better and placed piano tone through the radio into the homes of the people. Steinways placed tone upon the concert stage, utilized great musicians the world over to demonstrate the Steinway tone, and what is the result? The piano is with us. There may not be as many sold, but what are sold will be real pianos, and not those imitations under the deadly stencil method that killed music instead of making music.

Study the real music demand and go after results through music that will place the piano again in its true position as a great profit maker. Believe in the piano. Believe in music. Cultivate the musicians. Sell music in this way. The piano will pay the bills if the bills are based upon an honest overhead in piano selling.

WILLIAM GEPPERT.

## Piano and Musical Instrument Section

### Specialized Representation

One of the great and old houses in Fifth avenue, New York, last Sunday, in its advertising, stated the opening of a shoe department. This may mean nothing to the piano dealer but it should mean something to the piano manufacturer. The shoe was a new thing to this old New York house. It may be "dragging a herring" to utilize this shoe news with the piano, yet it serves to bring to the fore the question that has been answered in a way about specialized representation of the piano. ¶ New York is a big place. It is larger as to population than dozens of other centers combined, yet a shoe manufacturer gives to one house one local representation. The query now is, will that shoe manufacturer sell as many shoes in New York City with one representation as would a number of representations, each competing with the other? ¶ The piano has been maltreated in many ways during the past by manufacturers gathering several names and striving to build to distribution results by having a number of dealers in each center selling pianos under different names from the same factory or factories. Late results demonstrate that name value in pianos, just as in the name value of the shoe advertised by the Fifth avenue merchant, is the predominating factor in selling at retail. The name value of the offerings of a name value merchant certainly attracts. ¶ Piano manufacturers look askance at the distribution methods that radio manufacturers are using, and it is a question whether this open distribution that allows of the news dealer, the butcher, the baker and the candlestick maker to sell the same makes of radios, even though the radios bear different names and this extending to name value radios being sold by a greater number of dealers in a given city, will produce a living and expanding business as, if and when the exclusive selling be given one leading house of name value. ¶ The phonograph machines gave this "open shop" method a trial, but look at the sales that now carry on along this method. The same can apply to some piano manufacturers with a multiplicity of names, offering these names from the same organization and factories to several dealers in one town or city. There is a loss of name value that kills steady demand, and the dealers have been the sufferers along with the manufacturers who followed this plan of distribution. ¶ Specialization is bound to come from this tangle of methods. The merchants in all lines will demand name value products, and allow the seconds, stencils and what nots to be relegated where they will be sold as is, and not as misrepresented. It will take long for this to be demonstrated, but it is bound to come. Name value will carry the day in all distribution policies.

### "Selling Music Honestly"

True tone is the basis of honesty in selling. For many years there has been an elasticity of methods in tone selling as far as pianos are concerned that has led to misinterpretations on the part of salesmen and dealers. This in turn leads to the bare statement that dishonesty has prevailed. ¶ People are becoming "wise" to pure tone. That is evident in the fact that no-tone boxes masquerading under stencil names have been the hardest hit during these days of reconstruction in piano selling. With this there now must come honest statements by those who are milling around and posing as what might be termed "promoters" in the musical instrument business. There must be that same honesty in statements that should emanate from all in the industrial and selling game. ¶ Why allow fictitious figures to be sent out especially when all know them to be dishonest? Why say there are five thousand dealers when there are not? If there be five thousand dealers in this country selling pianos, how many are arriving at the sale of one piano per annum with the present production? Why say there are three or four hundred piano manufacturing concerns when there are not a hundred? All know these figures. Why mislead, or attempt to mislead? ¶ Let those who are careless about their figures drop the idea that unless they lie about quantities it will hurt the piano dealers and manufacturers with the banks. The bankers of this country do not accept the figures of those most interested—they get their own figures when they are asked for accommodations. Nothing is gained by such misrepresentations as have been sent out in the mails the past few months. Such figures injure the piano business as a whole. ¶ Let us have truth, and we will have peace. Let the piano men discard

all misrepresentations, many of which can be termed legal, which legality is sidestepped under various methods that piano men know themselves are subterfuges, and of which the innocent purchasers are ignorant. Sell music honestly, and follow this with honesty in piano selling.

### Valuing Trade-ins

It is reported that a novel plan of recording trade-in allowances on pianos is being tried in Scotland. A local solicitor is retained to keep a register of pianos offered as a part payment for a new instrument. As soon as a customer enters into sales negotiations with a dealer, in which negotiations a trade-in figure, the dealer calls up the solicitor and asks if any one else has placed a valuation on the instrument. If no valuation has been made, the dealer makes one and immediately reports the allowance offered. This is registered as the official allowance. If the valuation has already been placed, that figure is to be accepted. When the sale is finally made, it is reported to the solicitor and the trade-in instrument is taken off the live list. Written confirmations are suggested to avoid the possibility of mistakes. ¶ Here is a plan, which, if carried out honestly by all competing dealers, should have the effect of eliminating the wild scramble for sales, and the consequent sky-rocketing of allowances. The American trade has certainly seen enough of the disastrous effects of sales competition of this sort to realize the advantage of adopting a sane policy. Its practicability, however, would depend entirely upon the amount of faith placed in the scheme. The central office would have to be above reproach, or the records so arranged that no dealer would incur the risk of having the names of his piano prospects becoming common property as soon as a trade-in valuation was recorded. There are other means of sharp practices which might develop also. ¶ The experiment is an interesting one and perhaps more feasible than the one advocated vainly in this country for a standard table of trade-in values.

### More Price Cutting

Despite the many warnings printed in the MUSICAL COURIER concerning the danger of piano establishments entering into arrangements with the various retail buying organizations, there is a well founded belief that certain houses have made such arrangements to dispose of pianos below the established retail price. This is a new sore spot in retail piano merchandising. It is an unprofitable form of selling for the dealer, and perhaps in some cases the manufacturer, has to cut his margin dangerously close. It is decidedly not the sort of business upon which to build for the future. ¶ The particularly irritating part of the transaction is that this does not create new prospects for the piano. It merely diverts prospects from the legitimate dealer to one who is not as careful in his business dealings. In other words, the retail customer is willing to accept a cash discount in lieu of a guarantee. This may not be done knowingly, but it will surely be in evidence when the piano is in need of expert servicing. The new owner will forget the circumstances under which the piano was bought and treat the incident as an illustration of piano men failing to live up to their pre-sale agreements. ¶ The mathematics of the question are so clear and unassailable that it is a wonder why they are not understood. Here is how it works out. An individual X, decides to buy a piano. He might even go to the extent of picking out the style and make he desires. Instead of closing the transaction then and there, he applies to a retail buying organization for a discount. He is referred to the Z Company, where usually an attempt is made to sell a piano that is "just as good or better," and very probably a used piano that has been refinished. Prospect X buys a piano, not the one he intended, gets his discount, and is sadly disillusioned some months hence, when he suddenly discovers that the piano is by no means giving him the service he expected. The retail buying "fraternity" pockets its commission, which it has done nothing to earn, and the "piano agency" thinks in terms of sales and turnover, instead of profits, and there the matter rests. ¶ It is an open secret that these practices are going on. Furthermore, the responsibility for this form of selling is not wholly that of the retail end of the business. It is shrewdly suspected that certain manufacturing concerns are winking one eye at the

process and accepting a lower wholesale rate, if indeed they are not actually inciting the practise. It is a form of price cutting as virulent and dangerous as has ever been developed in the piano business, and one for which, sooner or later, the honest piano merchant will have to pay in the form of public mistrust and harder sales. Here at least is a matter for concerted court action. No other remedy can possibly be of real value.

### Phonograph Sales

Piano dealers who a few months ago were reporting phonograph sales as fairly good are keeping singularly quiet about profits from that source today. The fact is that phonograph sales have steadily fallen despite the frantic efforts of the record makers to produce attractive novelties. The cause is fairly obvious, the novelty has worn off, and the phonograph as a means of home entertainment has all of the disadvantages and none of the intimate home appeal of the player piano. ¶ Phonograph manufacturers themselves have unofficially acknowledged the depressed state of the industry by "going radio." Practically all of the leading phonograph makers have formed an alliance with radio manufacturers, presumably for the purpose of utilizing waste factory space. Another indication is the frantic exhibition of export "dumping" which now has been going on for the better part of two years. ¶ From the piano dealer's angle, little or no profits has been shown in phonograph selling for some time, first because of unprotected liquidations or bankruptcy sales, and then from the huge stocks of obsolete models resulting from the premature announcements of the new types. The discount furthermore has always been a vexatious problem in itself, and more so when fancy cabinets brought up the price to something approaching piano values. Phonograph profits on piano overhead have proven a poor business formula. The record exchange system has likewise been unnecessarily cumbersome. Many a dealer has been loaded with unsalable stock in the past through arbitrary sales methods, without even the prospect of relief. ¶ Present conditions are as much due to poor executive management in the past as to any competitive factor which today is forcing the phonograph into the background.

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## Piano and Musical Instrument Section

# Rambling Remarks



**"Controversy equalizes fools and wise men in the same way,—and the fools know it."**

—OLIVER WENDELL HOLMES.



### What Musicians Are Doing to Help Music Advance and the Piano—George Hopkins, American Pianist, Composer, and Teacher—An Inspiring Example of a High Purpose and Useful Work.

The Rambler has a young friend in California who has been watched for these past few years with much interest. This musician is one of the young Americans who will in time become famous, if all he has done in the past is to be considered.

At present this young man is teaching and lecturing in the University of Oregon. His work in that field has reached a high point as to results, and those students who have been in the department of music receive attention on account of the high standard set by the young man.

George Hopkins is the young man The Rambler has been watching with so much interest, for his work and efforts have been along ambitious lines. Today he is doing a work on the Pacific Coast that will be of value to music in that section of this great country.

It is not only as an educator that Mr. Hopkins is striving. Compositions of merit and which have found acceptance among leading musicians indicate his real motive in life. As a concert pianist he is well known all along the Pacific Coast. It is this that caused The Rambler to pay attention to the development of the young composer. His compositions have been presented by such artists as Levitzky, Godowsky and other pianists of renown in their programmes. The criticisms his compositions have received on that account predicate that he will in time become famous as an American composer.

The University of Oregon is carried along lines of high educational methods, and is attaining an advanced position in the educational world.

#### Music of the Future

As to Hopkins and his ambitions, his interest in the piano is necessarily keen. His attitude is not that of the man who looks upon the piano as an instrument of sale and barter; his outlook is broad and sufficient for him to look into the future of music in his country, and to that end he has studied, worked and gained ability and artistic broadness in the meeting sacrifices that lead many to believe that the making of a living for himself and his family a matter of debasement as we hear so many talk about when we arrive at the talking about the creating of music to compare with European composers.

George Hopkins has made sacrifices, but had the help of an intellectual wife who has taken the burden in many ways, believing in the future of her "better half" if California and Washington will but allow the use of that expression in reciting the work of an Oregonian.

Mr. Hopkins studied at the Johns Hopkins, Baltimore, and the Juilliard Foundation, New York, these advantages won by scholarships awarded for merit. So far, so good. The teaching and studies were there, but how to exist during those days of trial and worry was the greatest problem. Mr. Hopkins went the full courses, and then carried back to the Pacific Coast what he had obtained through the meeting

and friendships of great musicians and the work in the two institutions.

He took up his work in the Oregon University again, and now in addition to his educational work and his composing, is touring the Pacific Coast in the effort to carry out his plan expressed to The Rambler during his days of travail in the East. He is giving to the people in the Great West a hearing time and again of the compositions of the great composers of all time in the belief that the more good music the people here, and that given with true artistic understanding of the art, the greater will be the advancement in music in his section of our country.

#### A Great Purpose

George Hopkins not only is being heard in piano recitals but in lectures, and his work is that of one whose inclinations are of the highest. He believes that good music heard often is the fundamental of the growth of music. When he made his appearance in the East he believed he could carry on a work that would be of benefit to his art and of educational value to the people who did not have the opportunities to hear the best in music. He felt there was a work for him in his own section.

It is with satisfaction that The Rambler is able to record the real value to the people of these ambitions of this young man who believed in his art and his ability to carry on.

In a letter received this week Mr. Hopkins states a significant fact as to the piano in his work. Mr. Hopkins, by the way, uses the Steinway. This to satisfy the piano industry, the trade, and also to signify to the musicians that Mr. Hopkins' work is recognized by the great house in the music world as far as pianos are concerned. This excerpt from the letter of a personal nature will not be resented. The Rambler knows, for it contains a significant statement as to the piano in the field where this young composer is working. Mr. Hopkins says in reply to a friendly letter from The Rambler:

*"What you say regarding the fact that the piano is gaining ground interests me greatly. Our piano registration at the University has hardly held its own during the last two seasons. However, the talent of my own class of students was much higher last season due to the concerts I have been giving, and I am hoping for still better results next fall. Piano sales have not been so good during this same period, and that points to the fact that economic conditions are responsible. I could not believe that the piano is really losing ground or that these conditions are anything but temporary. So I was very glad to read of your optimism regarding these very things."*

#### In the "Sticks"

Now let us see what George Hopkins, American, is doing on the Pacific Coast in the giving to the good people the results of his genius and his ambitions. He has given concerts recently in the following centers in the states of California, Oregon and Washington. Let it be observed that here are the centers that are not reached by the great artists that we hear so often in the more fully developed Eastern sections, and it is here that the plans of Mr. Hopkins are being carried on:

*California—Los Angeles, Long Beach, San Diego, Pasadena, Stockton, Bakersfield, Pomona, Alhambra, Claremont; Oregon—Portland, Medford, Eugene, Baker, The Dalles, Hood River, Tillamook, Marshfield; Washington—Spokane, Tacoma, Bellingham, Yakima, Chehalis, Longview.*

Now let us see what kind of music George Hopkins is giving in these faraway sections of this country. Here is a sample programme:

#### PROGRAM

Toccata and Fugue in D Minor .....	Bach-Tausig
Intermezzo, Op. 117, No. 1 .....	Brahms
Rondo, Op. 51, No. 2 .....	Beethoven
Sonata "Eroica" .....	MacDowell
Valse Phantastique .....	Edna Woods
Melodie .....	Rachmaninoff
Waltz-Burlesque .....	Hopkins
Berceuse .....	Palmgren
Musical Snuff Box .....	Liodow
Spanish Caprice .....	Moszkowski
Steinway piano used.	

#### A Fine Work

Such work is commendable. It is that work which gives the piano its opportunity. How many piano men really realize what this and other musicians are doing? It is rather bizarre to drag piano selling into a discussion like this, seemingly, but it is the attitude of the piano men themselves that causes this break in good musical manners to talk about piano sales. It, however, carries out the contentions of the MUSICAL COURIER that to sell pianos, music must first be sold. It is the duty of piano men to encourage the work of a young man who believed in the carrying the messages of the great composers to those who did not

appreciate classical music just because they never had the opportunity of hearing what was meant by classical music.

George Hopkins deserves the admiration of the music world for his efforts, his successes, and the maintaining that attitude which is resulting in the elevating the Pacific Coast to an appreciation of what has been a sealed book for lack of the hearing.

There have been sacrifices on the part of George Hopkins to reach the point he has today, but he has had the strength to carry on, and that shared in by his helpmeet, the factor that has made and unmade careers.

Here is another sentence in Mr. Hopkins' letter. The Rambler must incorporate right here:

*"I am still working toward a balance between teaching, playing and composing, and the latter seems to be the sufferer, for the age-old reasons that the famished family must be fed, and there are few to subsidize artistic research."*

Something for piano men to think about. They may not subsidize by direct contributions, but by aid when one of these piano artists make an appearance. The Pacific Coast can well be proud of George Hopkins, young artist and composer, who is dedicating his life to his art and his people.

### Fault-Finding Will Not Help Piano Sales —What Is Needed Is Hard Work and Ingenuity in Finding New Selling Appeals.

Piano dealers, manufacturers and their salesmen and roadmen, have found many excuses for the falling off in piano selling, but up to the present there is none that has found fault with the flying machine for the lack of piano sales. This, however, is bound to come unless the piano men start in with the basic trouble in all that is said about the piano, and give some introspection as to what they themselves have done to the piano by not working for it, for pianos can not sell themselves.

The air machine is making drastic inroads on railroad traffic, this being helped by the busses that now have trails all over the country and doing good business. But just study how the railroad men are fighting to retain their traffic business. If piano men would but look to their own failings, would sell music in order to sell pianos, there would be a generous response on the part of the public.

While in Cincinnati The Rambler heard a protest against the new station for railroads entering that beautiful city. That was that by the time the new Cincinnati station was ready for business there would be no use for it, because the people would be traveling by air. As railroads do not use pianos upon their luxurious trains, it is not probable that the piano will be utilized on air machines, even though the silence be invented that would allow of travel in the upper air lanes without the noise of the propellers.

All of which is but persiflage as far as The Rambler is concerned. Let piano men give their undivided attention to their own affairs, stop hunting around for excuses that will make allowances for their own negligence, and pianos can be sold. There are piano houses selling pianos, but it is of a music demand, and with this before them piano men can arrive at ways and means of selling pianos that will enable the replacement of instalment paper made in past years that now is running out as to payments of the monthly character. This replacement is necessary if many dealers desire to carry on, but there are a number of dealers that want to sell, but have no instalment paper they can offer as assets.

Some may say this will hurt by the saying, but if real reasons be desired, it does not create danger by telling the truth. The very fact that dealers have in the past relegated the piano to the background in their own stores, taking up with this or that and selling what gave about half the gross profit that pianos do, then they have only themselves to blame.

Get down to selling efforts, strive to put all the ingenuity that selling demands, and the piano will give its support again to those dealers who have been saying the piano is dead. The only funeral the piano has allowed of is that of the dealer who spent his time in "knocking" the greatest profit-maker in the musical instrument business, to be set aside for something that was sold at a discount of about 50 per cent. of that offered by the piano, and that low discount product sold upon the same overhead as the piano.

Stop fault-finding and do some thinking, and let talk be applied to the piano and its virtues as a music maker.

### Welte Organ Department Sold

Federal Judge Mack acted as auctioneer last week in the sale of the organ department of the Welte-Mignon Corporation, 297 East 133rd Street, New York, which has been managed by Wolfgang Schwabacher, as equity receiver, since February 4. Donald F. Tripp, financier, of 67 Wall Street, purchased the department for \$79,000. He told the receiver that he intended to organize a corporation to build automatic and manual organs. Because the estate will not have to pay an auctioneer, it is the richer by about \$1,600. Mr. Schwabacher said he contemplated separate sales of the piano plant of the corporation and of its real estate. If these sales are successful, it was said, creditors may be paid in full.—New York Times.

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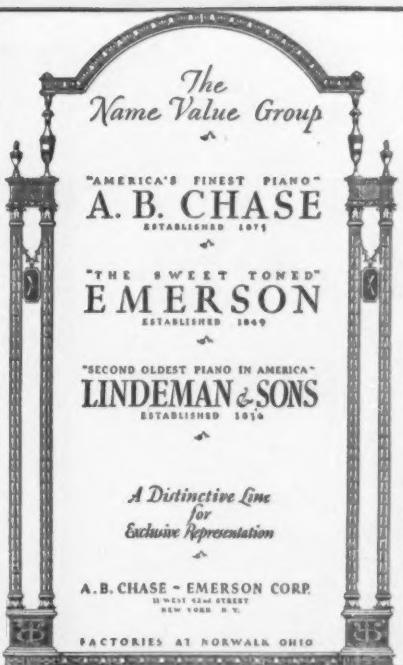
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